

85
1919

Dec. 1 On View from Nov. 25

No. 133

Sale Dec. 1, 1919

New York

Japanese Color Prints

BROCADES, BOOKS, RUGS, DOLLS'
FESTIVAL SCREENS
AND A
LARGE FOUR PANEL TOKUGAWA SCREEN



The Property of
Mr. Tokumatsu Ito
of Chicago



To be sold by Auction
Monday Afternoon and Evening
December 1, 1919

at 3:15 and 8:15 o'clock

from November 25th, 9:30 to 5:30 o'clock

The WALPOLE GALLERIES

No. 10 East 49th Street

New York

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2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

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6. This catalogue has been compiled by competent cataloguers; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition three days before the sale.

Priced copies of this catalogue at \$1.50 each.

THE WALPOLE GALLERIES,

Edward Turnbull

Lenore Young Turnbull

No. 10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT.

Telephone, Murray Hill 6512.

Catalogues on request.

Entire Sale \$3314.75

On View from Nov. 25

No. 133

Sale Dec. 1, 1919

Japanese Prints

Books, Rugs, Brocades and Screens

The Property of
MR. TOKUMATSU ITO
of Chicago

Kuniyoshi's "Wave Print" from the "100 Poems;" a superb impression of the Urami Falls from the "100 Provinces" of Hiroshige; Wave at Shichiri Beach and Figures by Hiroshige, Kiyonaga, Utamaro, and the earlier men; Kwacho, Set of Battles of Animals and Birds, a painting of the Tosa School, etc.

Rich Brocades in cloth of gold and fine harmonies of color.

Hiroshige's Memorial Catalogue; Hiroshige and his Contemporaries with a translation of the vital part; Kuniyoshi's book "Life in the Yoshiwara," complete set of Hiroshige's "Famous Places of Yedo," etc.

Small Gold Screens of the 18th Century handed down for celebration of the Dolls' Festival, and a large Gold Screen of a Shogun Family.

To be sold by Auction
Monday Afternoon and Evening
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THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK

TELEPHONE. MURRAY HILL 6512

highly of brocade 875.
39.
Print

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Japanese Color Prints

Books, Rugs, Brocades and Screens

The Property of MR. TOKUMATSU ITO of Chicago

FIRST SESSION

LOTS 1-277

SIX PRINTS FROM "YEDO MEISHO ZUYE."

By Hiroshige I and II.

1. YEDO MEISHO ZUYE. Ferry Boat at Yoroi. The Passengers standing about to land holding yellow and red umbrellas in view of the coming storm. Signed, margins. Publisher: Fujikei.
2. YEDO MEISHO ZUYE. Matsuchiyama, with boats in the ripe rye. By Hiroshige II. Signed, margins. Publisher: Fujikei.
3. YEDO MEISHO ZUYE. Boats at Tsukudajima. By Hiroshige II. Signed, margins. Publisher: Fujikei.
4. MOONLIGHT AT YEMONZAKA. From the Yedo Meisho Zuye, a yellow and grey-green print. By Hiroshige II. Signed.
5. YETAI BRIDGE from the Yedo Meisho Zuye. By Hiroshige II. Signed, margins. Publisher: Fujikei.
Very fine condition and coloring.
6. SUKIYA BASHI GATE IN A HEAVY SNOW. From the Toto Meisho Zuye. Fine impression with margins. Published by Marutsu. Signed.

SIX PRINTS FROM HIROSHIGE'S.

Upright Tokaido Series.

- ? 7. THE PINE OF FUJISAWA. No. 7 of the Tokaido series. Signed, margins. Publisher: Tsutaya.
8. BIOYU; the green and grey of Spring with the weeping willows on the bank of the River. No. 36. Signed. Publisher: Tsutaya.
- ✓ 9. HAMAMATSU. No. 30 of the Tokaido series. Signed.
An unusually fine example, often seen in poor and worn impressions; here the rich green of the Pines is well printed against the rough incoming waves.
(See Illustration.)

SIX PRINTS FROM HIROSHIGE'S—Continued

10. MAIZAKA. Sail boats nearing the beautiful aubergine, grey and green promontory. No. 31 of the series. Signed, margins. Publisher: Tsutaya.
11. OKAZAKI YAHAGI BRIDGE. Man washing off a horse near the shore. No. 39 of the series. Signed, margins. Publisher: Tsutaya.
12. SAKANOSHITA. The fine "Throwing Away the Brush in Despair" peak at closer range with waterfall. No. 49. Signed, margins. Publisher: Tsutaya.

HIROSHIGE I.

Triptychs, Diptychs and Broadsheets, including some very early work.

13. TRIPTYCH SOSHU SHICHIRI GA HAMA. Visitors at Shichiri Beach. Signed. Seal date Kayei first, Monkey Year, 1848. Engraver: Horicho. Publisher: Fujikei.
An example having all the "Collector's points" as one of the foundation stones of a collection, from the picturesque lady on the Black Bull to the left, to the boys diving for coins in the surf.
14. DIPTYCH. Sumidagawa Ferry Boats and Ladies. Signed. Publisher: Yamadaya.
A very rare diptych.
15. LADY WITH A TOY DUCK. Chuban form, signed.
Scarce example of a Hiroshige figure print.
16. OISO NO OTORA OF SOGOMONOGATARI. She is standing thinking on the upper balcony, rising full moon over the water to left. Signed. Sq. form.
17. TWO BOYS RAKING PINE NEEDLES. Chuban or square form. Signed.
VERY RARE AND EARLY WORK, 1816 or 1817, the signature showing Hiroshige to have been only about 20 years of age.
18. SPRING AT GOTENYAMA. One of the "Four Seasons, Yedo Meisho" and one of Hiroshige's most charming compositions. Panel print. Signed.
19. YENOSHIMA ROCK HOUSE. Narrow panel, signed.
20. EARLY WORK OF HIROSHIGE I. Katada no Rakugan. Scroll shaped with a flight of wild geese and sparrows. Signed, margins. Publisher: Izumi Ichi.
Very rare and very early work from his first "Omi Hakkei" or "8 Views of Lake Biwa."
21. HIRA NO BOSETSU. The snow print from the rare early "Lake Biwa" set as the preceding. Signed, margins. Publisher:



PLATE 1
No. 35. Hiroshige: Urami Falls.



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HIROSHIGE I—Continued

22. ISHIYAMA NO AKI NO TSUKI. Full Moon. Scroll print from the early "Lake Biwa" set. Signed, margins. Publisher:
23. MII NO BANSHU. Cherry Blossoms in the Hills from the early "Lake Biwa" series. Signed, margins. Publisher:
24. YABASHI NO KIBAN. Sail Boats on Lake Biwa, a lovely little scroll print from this rare early "Lake Biwa" series. Signed, margins. Publisher:

HIROSHIGE II.

25. OCHIAI BRIDGE, Mino Province. Chuban form, from the upright "68 Views." Signed, margins. Publisher:

SIXTEEN PRINTS FROM HIROSHIGE'S "SIXTY PROVINCES."

The Upright series, containing one of the finest impressions ever offered in a Hiroshige landscape, the Waterfall at Shimo-zuke (See No. 35.)

26. AWA, KOMINATO BAY. An almost landlocked Bay with hills of green and aubergine running down to the water's edge surrounding the little yellow village. Signed.
27. AKI. ITSUKU SHIMA FESTIVAL. Twilight scene with the boats lighting up approaching the great grey Torii. Signed.
28. RAINING HARD AT HOKI; the distant round Oyama Mountain veiled in mist. Signed three margins.
29. BIZEN TANOKUCHI BEACH. The great picturesque grey stone Torii at high tide at Uka Yama. Signed.
30. IZUMI, KOSHI BEACH. An extensive water view with gentle waves swelling on the shore. Signed.
31. ISHIMI. Making Salt at Kozukan. The incoming tide rising round the Salt Huts and a great green hill to the left. Signed, margins.

A much liked water print.

32. HIDACHI AND KAJIMA TEMPLE. Very finely printed. Signed, margins.
33. KAI MONKEY BRIDGE. A swift whirling stream is seen at the foot of yellow cliffs by the travellers viewing Maples in autumn. Signed.

Fine impression with margins.

34. KOZUKE. Snow at Makino Yama. Signed, small margins. Finely graded shadowy white, snow-covered hills and pine trees.

35. WATERFALL AT SHIMOZUKE. Nikko, Urami no Waterfall. Publisher: Yechi Hedi. Engraver: Horitake.

Superb impression in collector's condition with margins and the flood of falling water in gaufrage printing, with little blue streams dripping down into the chasm. Characterized by the owner as THE FINEST IMPRESSION HE HAD EVER SEEN. (See Illustration.)

16 PRINTS FROM HIROSHIGE'S "SIXTY PROVINCES."—Continued

36. IZU. Hot Springs at Shuzenji; mountain stream and picturesque waterfalls. Signed.
37. SAGAMI. The Rock House at Yenoshima; fine blues in this print and a sky of modulated color. Signed.
38. MAGATO. Shimono Seki. A small boat on the swell left by the great junk which is disappearing to the left. Signed.
39. FISHING AT TOSA IN THE ROUGH SURF. Fine coloring. Signed.
40. PROMONTORY AT TOTOMI. Water view with a little red village to left. Signed, three margins. Publisher: Yechihei.

HIROKAGE.

41. YEDO MEISHO DOGE ZUKUSHI. No. 6 of this humorous series. Signed, margins. Publisher: Tsujiokaya.

TAKAHASHI KIKEI.

Date about 1778.

42. FUJIKAWA HACHIZO AS A WRESTLER.
Fine example of color printing; Fan shape on a grey ground.
Signed.
(See Illustration.)
43. ARASHI TOJURO as a letter carrier. Fan print of fine registration and coloring. Signed.
44. MIHOGI GIYEMON ENTERING AN INN. Fine fan print, signed.
45. NAKAYAMA KURUSUKE in a pink robe drawing his sword.
Fine clear fan print. Signed.
46. MIMASU YOSOHACHI AS A DAIMIO. Fine clear cherry color, black and brown in this fan print. Signed.
47. KASAYA MATAKURO AS A WRESTLER. Fan print in clear coloring and fine condition. Signed.

TORII KIYOHIRO, 1750-1758.

48. DAIMIO WITH BASKET HAT. Very fine early two color print, showing Sanokawa Ichimatsu as a Komuso at the door of Oiso Ya. Signed.

KIYOMITSU, 1735-1785.

49. ICHIKAWA DANZO AS TAIRANO TOMOMORI. Raising a heavy black anchor in his wrath. Signed. Early three-color example.

KIYOMITSU, 1735-1785---Continued

50. ICHIKAWA RAIZO AS KAMAYUI KENSHICHI. Holding a Dressing Box. Publisher: Okumura. Signed.
EARLY TWO COLOR PRINT, very desirable when signed by both artist and printer.

TORII KIYOTSUNE 1750-1770.

51. THE LOVERS YAYOI AND GENTA. Under a Cherry Tree. Signed. Publisher: Yamashiroya. Early and rich coloring. Very desirable when signed by both printer and artist.

KIYONAGA 1752-1815.

52. OBAN. FROM THE HAYASHI COLLECTION. The Courtesan Ogiya uchi Toji in her New Year's Robe, with her Four Handmaidens. Signed. Publisher: Yeijudo. Mounted.

An exquisite harmony of soft pink and sand color, offset with the dull green of the bamboo pattern of the robe and the black in their obis. WITH THE HAYASHI SEAL.

KORIUSAI 1760-1780.

53. CHUBAN OR SQUARE FORM. One of the set of Goninbayashi, or "Boy Orchestra." Signed.

Unusually well printed impression of one of this pretty set of five prints, showing a fine black and unfaded orange of the drum and screen.

54. OBISHIYA UCHI MITSUHANNA WALKING IN THE RAIN. A boy holds a pink umbrella trying to shelter her and her New Year's Robe and rich black obi from the shower. Her two little Kamuro are under another umbrella. Oban, signed. Publisher: Yeijudo. Mounted.

KUNICHIKA.

55. FERRYBOAT AT YABASHI. MISTY MORNING. One of the Tokaido Series. Signed, margins. Published by Kagisho.

The River mist finely rendered. Collectors should not overlook the occasion to secure good impressions of these artists when offered. Their artistic value is great and they are becoming scarce.

GOTOTEI KUNISADA.

56. MAID IN A BLACK GAUZE GOWN with blue overdress. Signed.
57. GIRL IN GAUZE SHELTERING FROM A SUMMER STORM. One of the Genji Menogatari Yugiri. Signed.
58. WOMAN AFTER THE BATH. In a loose blue robe wiping her foot. Signed. Publisher: Iwatoya.

KUNIYASU.

59. YOUNG GIRL WITH A GREEN INSECT CAGE. Signed.

KUNIYOSHI 1798-1861.

60. **KUNIYOSHI'S GREAT CURLING WAVE PRINT** from the "Hundred Poems," or Minamoto no Shigeuki.

Showing Kuniyoshi's mastery of color in the superb blue-green and black of the beating white capped spray; Mt. Fuji in the distance raises a white crest from a storm cloud at the base. Signed, margins. **EXCESSIVELY RARE.**

(See Illustration.)

61. **RIOZEN HOSHI:** One of the "Hundred Poems." A very fine landscape. Two men in the foreground whose black and subdued green robes melt into the color harmony of the print point to graded blue waters and hills of peacock green tint; a little yellow thatched village shows like a spot of sunlight in the distance. Signed, margins.

KITAO SHIGEMASA 1739-1819.

62. **RARE BROADSHEET.** "24 Well Known Warriors." Signed, original condition and coloring with the publisher Yeizudo.

SHUNSHO 1726-1792.

63. **MAN STANDING NEAR THE ENGAWA.** A very fine and well printed example. Signed.

SHUNYEI 1767-1819.

64. **A LADY OF RANK,** with long hair and flowing robe. Signed.

TOYOHIRO.

Teacher of Hiroshige I.

65. **SUNRISE AT FUTAMI GA IRA.** The Famous "Two Rocks of Ise," with Fuji bathed in the red of the onrushing sun. Panel print, signed.

PRINTS FROM THE "100 PROVINCES."

By Hiroshige.

66. **MOONLIGHT AT AMANO ,HASHIDATE** Province of Tongo. A grey tree-covered peninsular extended towards aubergine and grey mountains, with a flight of distant birds across the moon shining on water of graded blue. Signed, margins, publisher.

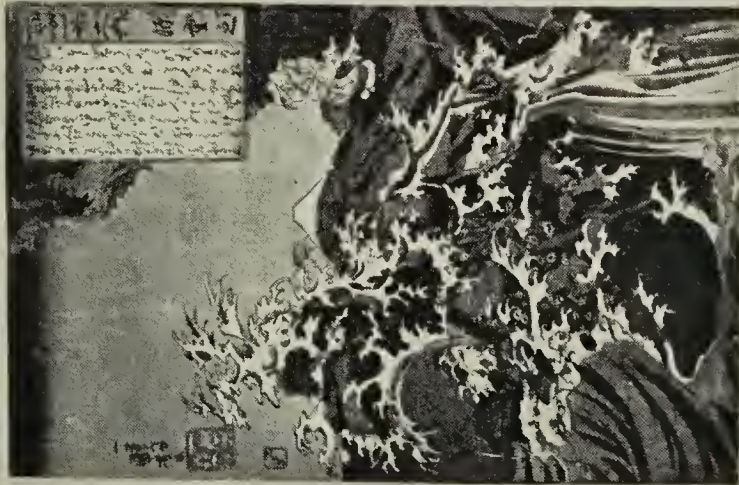
67. **ASAMA VOLCANO.** A print in the fine original coloring. Signed, margins, publisher.

68. **AOYAMA FESTIVAL MOON,** Province of Toto. Signed, margins, publisher.

69. **BISHU BY MOONLIGHT.** With the great Gold Fish carving in yellow on the black roof of the Palace. Signed, margins, publisher.

A print of wonderful color.

70. **CHICHIBU YAMA FALLS,** Musashi Province. Signed, margins, publisher.



No. 60. Kuniyoshi
Wave from "Hundred
Poems"

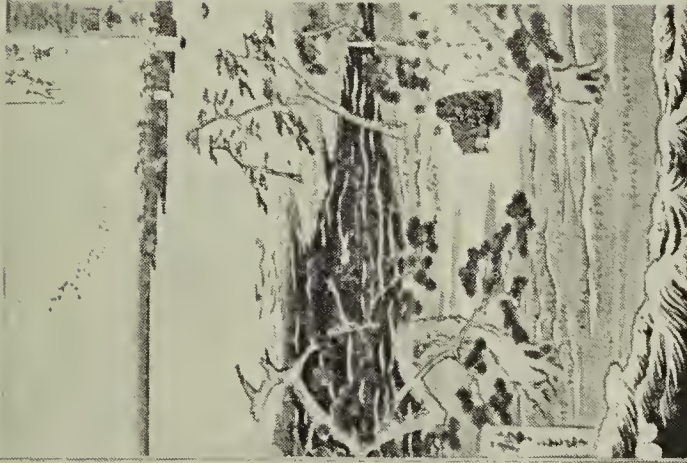
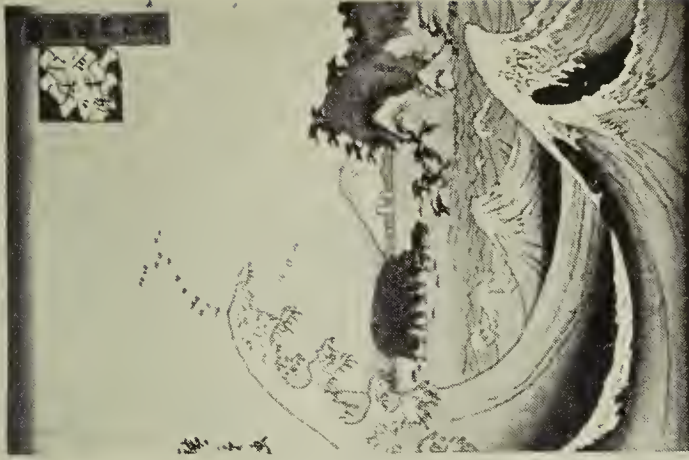


PLATE 2
No. 9. Hiroshige
Hamamatsu.



No. 92. Hiroshige
Shichiri Beach.



PLATE 3
No. 119. Dolls' Festival Gold Screen.

PRINTS FROM THE "100 PROVINCES"—Continued

71. FUNABASHI DAIJINGU, showing the Torii in green Shimo Osa.
Signed, margins, publisher.
72. BROCADE BRIDGE. Iwakuni Kintai Bashi, or Snow in the
Province of Suto. Fine impression. Signed, margins, publisher.
73. MONKEY GORGE AT IKAO and Waterfall, Jio Shu Province.
Signed, margins, publisher.
74. GOGEN SHRINE AT IZU. Lovely coloring and fine condition.
Signed, margins, publisher.
75. KAGO WATASHI, Hida Province. Basket bridge over the cliffs.
Signed, margins, publisher.
Rare. Fine impression.
(See Illustration.)
76. SNOW IN KISO MOUNTAINS. One of the finest of Hiro-
shige's upright snow prints with the graded blue and grey shadows,
and the stars reflected in the narrow stream. Signed, margins,
publisher.
(See Illustration.)
77. KANAZAWA DAIJIO TEMPLE, Province of Koshu. A fam-
ous mist print by Hiroshige and a very fine impression. Signed,
margins, publisher.
78. KAITO YAMA cliffs, with Budding plums, Province of Iga.
Signed, margins, publisher.
79. KASAMORI MOUNTAIN TEMPLE, Province of Kazusa.
Signed, margins, publisher.
80. MAIKO BEACH PROVINCE OF BANSU. Three ragged old
pines on the shore; low tide. Signed, margins, publisher.
81. MIYOKEN FESTIVAL DAY AT SOMA, Oshiu Province.
Catching wild horses. Signed, margins, publisher.
82. BEACH AT MATSUCHIMA, the place of many Island in Otsu
Province. A fine Water View. Signed, margins, publisher.
83. MIYAGAWA FERRY BOATS, Province of Ise. Signed, mar-
gins, publisher.
84. MASHIRI PEAK, PROVINCE OF OMI. Steep grey path on
the green hill, with water view to left. Signed, margins, pub-
lisher.
85. MUROTSU SNOW, Province of Banshu. Fine clear printing of
this famous Snow landscape. Signed.
86. NARUTA TEMPLE AND INNS AT SHIMO OSA. Signed,
margins, publisher.

PRINTS FROM THE "100 PROVINCES"—Continued

87. NOKOGIRI YAMA, Province of Boshu. Signed, margins, publisher.
Noted for the great rocks As "Buddha" and an "Eagle."
88. OCHAII BRIDGE AT MINO. By the second Hiroshige. Green rain print. Signed, margins, publisher.
89. SUWA LAKE, SHINSHU PROVINCE. Snow print, with bon-fire at right and in the distance men fishing through holes in the ice. Signed.
90. WATERFALL. Signed Nidai (second) Hiroshige. Seshu Nunobiki Falls. Signed, margins. Publisher: Uoyei.
Very fine original impression and coloring.
91. CHERRY BLOSSOMS AT YOSHIMA YAMA, Province of Yamato. Drying Large Fish at Wakasa. Signed, margins, publisher. (2 pieces).
92. SHICHIRI BEACH SOSHU PROVINCE. One of the famous "curling wave" prints of Hiroshige, in which the mounting waves take on the form of distant white Fuji seen beyond the spray. Signed, margins, publisher.
A famous print.
(See Illustration.)
93. SOTO BEACH AND CLIFF, Province of Oshu, fine coloring. Signed, margins, publisher.
94. TAKIBI YASHIRO, Province of Iki, an enormous boat with the prow as a Lotus Seed Pod comes in to right, with men throwing flares to steer clear of the rocks; another large boat beyond with furling sails. Signed, margins, publisher.
95. TOKAGE YAMA AND KUTORIU TEMPLE high up in the mountains in Shinshu Province. Signed, margins, publisher.
96. TENJIN FESTIVAL NIGHT, Naniwa Bridge, Seshu Province. Boats and bridge are gaily decorated. Signed, margins, publisher.
97. PROCESSION ON TOKAIDO ROAD, the scene dominated by a Giant Fuji, with blue and pink fog curling round the base. Signed, margins, publisher.
98. TEMPO YAMA, Province of Osaka. Finely printed and scarce. Signed, margins, publisher.
One of the best examples in the collection.
99. TAKANAWA BEACH, Toto Province, with the people gazing at arriving visitors from Holland. Very fine copy, signed, margins, publisher.

PRINTS FROM THE "100 PROVINCES"—Continued

100. TSUKUBA YAMA, HIDA PROVINCE. The Inn in the mountains with pink and yellow fog. Netting Wild Geese at Saka Ami. Signed, margins, publisher. (2 pcs.)
101. FESTIVAL DAY AT TSUSHIMA. With the Festival Boat in the lead, Owari Province. Signed, margins, publisher.
First issue, very fine in color.
102. YOKOHAMA NOGE, Province of Musashi. One of the best landscapes in this series.

KAKEMONO PAINTINGS.

103. KAIGETSUDO MINAMOTO NO TSUNEMASA. A Courtesan in the costume of the Genroku period. Original painting with seal, date unknown. 18½x37 inches, unmounted.
The style of the dressing of the hair, the brush work and the way the old coloring is laid on all point to very early work.
104. CHINESE PAINTING BY SUN MAN FO. White Chrysanthemums and rocks. 13x35 inches. Date of artist 1601. Signed.
105. KOIKAWA JU SAN PIN HARUMACHI GA. Original painting, A Courtesan Standing in a sweeping gown of Passion Flower design; her hair dressed in the old style. Signed, no date. 21x46 inches.
106. MASAYOSHI (KITAO). Original painting, woman standing. Painting in monochrome with simple brush strokes. Date 1818. Signed. 11x38 inches.

PAINTING BY ROSETTSU.

107. TWO PUPPIES UNDER A FLOWERING SHRUB. Waning moon. Kakemono painting, signed. On silk.

JAPANESE PAINTING BY CHOSUN.

108. PICNIC IN CHERRY BLOSSOM TIME. A boat loaded with merry-makers arrives at the landing under the Cherry Tree where others are picking flowers and enjoying the Spring Day. Fine coloring and use of gold and silver to heighten the effect of the gay party dresses. Painting on silk, signed.

"THE BATTLE OF THE ANIMALS AND BIRDS."

Set of ten miniature paintings, Tosa period. In remarkably fine condition. Colors almost as when put on, and worn only here and there. As these paintings are unsigned their exact date cannot be fixed, but it lies somewhere about 1660. The exquisite work on the patterns of the robes and armor needs a magnifying glass to see perfectly, and the figures are full of spirit. Their human expressions of countenance and action are amusing to a degree. Size 10 by 13 inches.

EARLY JAPANESE MINIATURES ARE EXCEEDINGLY RARE AND THIS SET IS ONE ANY MUSEUM MIGHT BE PROUD TO OWN.

Sold with the privilege of one or more at the same price.

JAPANESE PAINTING BY CHOSUN—Continued

109. THE QUARREL BEGINS between the Birds and Animals.
110. THE BIRDS TALK THINGS OVER.
111. BIRD SHOGUN RECEIVES A MESSENGER and attendants serve tea.
112. ANIMALS RECEIVE A CHALLENGE FROM THE BIRDS.
113. ANIMALS DISCUSS MATTERS WITH THEIR SHOGUN.
114. BIRD WARRIORS PREPARED FOR BATTLE.
115. ANIMAL WARRIORS PREPARED FOR BATTLE.
116. ANIMALS RUSH FORTH TO BATTLE.
117. BATTLE BETWEEN THE ANIMALS AND BIRDS.
118. TRIUMPHAL RETURN of the Animals with the spoils of War.
SCREENS FOR DOLLS' FESTIVAL.
119. SMALL GOLD SCREEN OR HINABYOBU. Signed. 8 panels in gold of good quality, painted with pink Peonies and a pair of Peacocks on the rocks. Height $10\frac{1}{2}$ inches.
Used on the Girls' "Doll Ceremony Day," the third day of the third month of the year, looked after carefully and handed down with the dolls from generation to generation.
(See Illustration.)
120. PAIR OF HINABYOBU (SMALL SCREENS). Screens used by little girls on Doll Ceremony Day. 6 panel screen in plain gold, bordered with gold brocade and with bronze mounts. Height $13\frac{1}{2}$ inches.
Very rare in pairs.
121. OLD SMALL GOLD SCREEN. A blue-eyed white kitten sitting under Blooming Peach and Bamboo watching the birds fly down to the stream. 6 panels, each 12×12 inches.
Date about 1800.
122. OLD HINABYOBU OR DOLL'S CEREMONY GOLD SCREEN. A group of Water Birds at a stream near Pine Tree in a gold field. 6-panel small screen. Height $15\frac{1}{2}$ inches.
A fine early late Eighteenth Century example of these small gold screens.
123. OLD SMALL EIGHT PANEL GOLD SCREEN. Showing the Shishi disporting among the rocks near which grow Peonies and an old Pine Tree. Height $15\frac{1}{2}$ inches.
Very fine example, date about 1800.
124. HINABYOBU OR DOLL CEREMONY SCREEN. A winding stream through a field of gold, with pink peonies and other summer flowers on a small six-panel screen. Very soft effect. Height 12 inches.

SCREENS FOR DOLLS' FESTIVAL—Continued

125. SMALL GOLD TEA OR TABLE SCREEN. 6 panels, adorned with the Symbols of Good Luck and Long Life, Storks under the Pine, Plum and Bamboo on an old gold ground. Height 10 inches.
126. SMALL GOLD TABLE OR TEA SCREEN. 8 panels. Birds in a meadow under a blossoming Cherry Tree, with Purple Iris growing in the stream that runs past. Height 10 inches, bronze mounts.

A very charming example of these Screens used by girls on the Doll's Ceremony Day. Date about 1850.

JAPANESE BOOKS.

127. BAIREI (KONO). "Bairai Gakan." Complete set, dated Meiji 36, 1903. Containing the 105 fine Bird and Flower plates, etc., in color, for which this artist is noted. 7 vols. 8vo.
128. COSTUME SHO UN. Designs for Kimonos. Printed in color and lacquered black, touched with silver and bronze. Folio.
The large size of the book allows the dainty patterns to be shown to the best advantage.
128. COSTUME. SHO UN. Designs for Kimonos. Printed in The Robes of the Emperor's Family, the illustrations printed in colors and silver. Date Bunka 13, 1816.
Even the Details of Swords, Fans and Sashes are considered. Good condition and very scarce.
130. CREST DESIGNS. 4 vols., various sizes, date about 1820 to 30. Very fine for the designer. (4).
131. HIROSHIGE I. Catalogue of the Memorial Exhibition of Hiroshige's Work on the 60th Anniversary of his Death. 87 *pages of prints from noted Japanese collections*. Tall 8vo. Toyko, S. Watanabe, 1918.

INVALUABLE FOR REFERENCE, giving correct Japanese Spelling, English titles, and preliminary articles in English by Mr. Happer, Uchida, Noguchi, and others. Dates are given, lists of the landscape series and other authoritative information. The edition was limited to 275 copies and the book is already out of print.

132. UKIYOYE TO KUKAI GA. By Kojima Usui, Publisher Mayegawa Bunyeido, date Tai Sho 3, 1914.

The title is "Landscapes in Woodcut Prints," with many reproductions, AND WITH AN ACCOMPANYING TRANSLATION OF PAGES 3 TO 14, CONTAINING HIROSHIGE'S LIFE AND VERY VALUABLE COMPARATIVE DATES OF OTHER ARTISTS, information about the 2nd. 3rd and 4th Hiroshiges, etc.

JAPANESE BOOKS—Continued

133. HIROSHIGE I. Date Ansei III. 1856. "Kiyoka Yedo Meisho Zuye." Complete set of the 14 parts of Hiroshige's famous places in Yedo, in black and white. Tall 8vo. (14)
Fine condition and very rare when complete.
134. HIROSHIGE I. "Tokaido Fukei Zuye." Famous Places on the Tokaido Road by the first Hiroshige. Illustrations in blue. 2 vols., 12mo. Date Kayei 4, 1851.
135. HIROSHIGE II. "Kioka Shiki Asobi." Spring and Summer illustrated in color. 2 vols., 8vo.
136. HOKUSAI. Ga Yu. Date Bunsei 2, 1818. Publisher: Suharaya Mohei. The double page plates of Fuji, Birds, rain scene, etc., printed in tints. Tall 8vo.
137. HOKUSAI. "Onna Imagawa"—"Instructions to Women." Double page plates in black and white by Hokusai clearly and carefully printed. 8vo.
138. KIYOMITSU (TORII—attributed). Banzai Buyu Yekigami. Unsigned portraits of Famous Warriors in black and white, hand colored in very early coloring. Tall 8vo.
139. KUNIYOSHI. "Yedo Bi Senryo" or Life in the Yoshiwara. Color plates of women treated humorously. 8vo, date 1850.
140. MASAYOSHI (KITAO). Kacho zuye. Eight bird and flower plates printed in color. Date about 1800. Fine condition.
141. BOOK. MATAHEI (IWASA). Sketches illustrating Ukiyoe Works comprising Matahei, the Founder (about 1640) to Hokkei (about 1860). 12mo, Japanese boards. Published by Sakai of Tokyo.
Valuable for reference; circular examples make up an attractive volume and each is accompanied with the signature of these famous artists from Matahei to Hokkei.
142. SHIGEFUSA (TERAI). "Yehon Chiyu no Matsu." Plates in black and white. Rare. Publisher: Kikuya Kihei. Date, 1798. 8vo, 2 vols, time-worn.
143. SHIGEMASA (KITAO). "Yehon Azuma Karage." Plates in black and white. Publisher: Akashiya Ihaohi. Date, Kansei 9, 1797. In good condition. 3 vols.
144. SHIGENOBU (YANAGAWA—Son-in-law of Hokusai). "Yehon Fujibakama." All the plates of women printed in colors. 2 vols., 8vo, fine condition.

JAPANESE BOOKS—Continued

145. SORI (TAWARAYA—Pupil of Hokusai). Flower Arrangement of the Yenshu School. Complete set in 4 vols., 8vo. Publisher: Suharaya Mohei. Date Bunka 9, 1812.

The Japanese have carried this art to perfection, it is taught in the schools and rightly considered one of the "Fine Arts."

146. SUKENOBU (NISHIKAWA). Yehon onna mi Kagami. Illustrated in color of girls at their games, dancing, etc. 2 vols., 8vo, one with moth holes. Publisher: Kikuya Kihei. Date Tenmei 8, 1788.

147. SUKENOBU'S BOOK COVERS. 12 plates printed in colors and mounted in book form, one or two with silver printing. Note the first plate of the Stork and Rising Sun. Sq. 8vo.

148. SEKIYEN (TORIYAMA). "Yana no Sachi," Flower and Insect plates in color. 4 plates, date Meiwa 2, 1765, and in good condition for this early period. Tall 8vo.

149. UKIYOYE MAGAZINE, or Magazine devoted to Wood Block Printing. Vol. 1 to 47, each containing a folding colored reproduction and two others in black and white of the great prints, as well as text illustrations and illustrations in color on the covers. June, 1915-April, 1919.

Rarely found complete; the earlier numbers being out of print.

JAPANESE LANDSCAPE PAINTING.

150. VILLAGE ON THE SHORE sheltered by high green hills, little sailboats appear through the drifting fog (which is formed of splashes of gold, bronze, green and silver). Unsigned. Oblong.

ISHOSAI.

151. GIRL AND PUPPIES. From the Toto Meisho Hakeizaka. Publisher: Isemago.

Unfolding Fan Print, with untrimmed margins, very rare in this state.

JESHIN.

152. SURIMONO. A group of mice, a good example of the marvellous simplicity of the Japanese brush work. The bold signature and red seal add to the effectiveness of the print. Signed.

YODO GIOKU YEI.

153. URAMI WATERFALL AT NIKKO. Beautifully printed. Signed. Sq. print.

KEISEI YEISEN.

154. **THE STORY OF THE 47 RONINS.** Set of eleven prints published by Sanoki. Oblong. (11)

Although the composition is a little more involved than is consistent with the occidental idea of the finest prints in Japanese Art, the collector should not overlook the fine landscape values of this set, done by the man who collaborated with Hiroshige in that great serial the "Kisokaido."

HARBOR, LAKE BIWA AND NANIWA MEISHO.

Series of Hiroshige.

155. **LOWERING THE SAIL: HARBOR EVENING.** A great red junk in the foreground, washed by the tide, with fishermen lowering the sail. Signed, margins, "Harbor Series."
156. **HILL SERIES.** Yoshiwara—Yemonzaka. Signed, margins. Publisher: Yamashio.
From a very rare series.
(See Illustration.)
157. **8 VIEWS OF LAKE BIWA.** Hira Bosetsu, with the Homing Geese. Signed, margins.
158. **"8 VIEWS OF LAKE BIWA."** Awazu Seran on a windy day. A fine water view printed in shades of green. Signed Hisei Hiroshige ga, small margins.
Very rare.
159. **NANIWA MEISHO SERIES.** Fish Market, Rice Market. Signed, margins. Publisher: Keisendo. (2 pcs.)
Two prints of much animation from this rare series.
160. **NANIWA MEISHO SERIES.** Evening Market at Benkei Benkei Street; Dotonbori; margins a little wormed; signed. Publisher: Yeisendo. (2 pcs.)

**SEVEN EXAMPLES OF THE MODERN WORK IN COLOR BLOCK
PRINTING BY JAPANESE ARTISTS.**

161. **KISUI.** Mountains near Shiobara Hot Springs. The foreground in Autumn browns and reds with mountains of deep graded blues in the background. Narrow oblong. Signed, margins. Date 1919.
162. **KISUI.** Summer dusk at Ikao. Very skilful treatment of the twilight blues in the dark foliage. Signed, margins.
163. **KISUI.** Moonlight at Matsushima. Signed, margins. Date 1919. Sq. form.
A fine example of the modern artist.
164. **CAPILARI (F.)** An Old Stone Wall and moat in Tokyo, 1915. Signed, margins. Publisher: Watanabe.



PLATE 4

- No. 273. Hiroshige: Yodogawa Ferry.
 No. 169. Hokusai: Kikono moto no Hitomaro.
 No. 389. Hiroshige: Mountain and Sea Series.

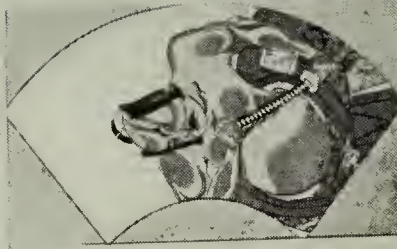


PLATE 5

- No. 456. Ito Shinsuiga.
- No. 76. Kiso Snow Gorge.
- No. 42. Kikei. Actor.

BIRD AND FLOWER PRINTS—Continued

165. SETA NO KARAHASHI. Fine modern "Rain Print"; the long bridge and pines swept by the storm and the fisherman steadying his light boat with a pole in the foreground. Margins.
166. WINDY DAY ON HIRA SHORES. The reeds sway in the wind which roughens the water, the horizon hills are of deep graded blues under a stormy sky. Margins.
167. THE PLOW. AWAZU. Green field in the foreground seen against old pines and mountains of rich blues above which curl masses of white clouds. Margins.
168. PINK DAWN AT YABASHIKABAN. Glowing Autumn coloring, the orange sails of the little boats seen in rosy sky of morning. Margins.

HOKUSAI 1760-1849.

169. "100 POEMS SERIES." Kikono-moto no Hitomaro. Very fine coloring. Signed.
(See Illustration.)
170. FAMOUS BRIDGES. Taiko Bashi at Kameido. The Drum Bridge. By Saki no Hokusai Hitsu Itsu. Signed, margins.
171. "36 VIEWS OF FUJI." Kageta no Suisha (water-mill). Signed Sakino Hokusai Iitsu Fude.
172. "36 VIEWS OF FUJI." Toto Asakusa Honganji Fuji seen from the Temple Roof. Fine blue in this print. Signed in blue.

HIROSHIGE I.

173. ATTACK IN THE SNOW. Sato Tadanobu (middle figure) Fighting in Yoshino Yama. Signed. Publisher: Fujihiko.
174. AUTUMN MOON ON TAMAGAWA RIVER, near Yedo. One of the "Snow, Moon and Flower" series. Signed, three margins.
A famous series by the first Hiroshige.
175. LAKE BIWA SERIES. Mii Bansho; village on the shore sheltered by high green mountains. Chuban form, signed. Publisher: Nunokichi.
176. "36 VIEWS OF FUJI," Asukayama. Signed, margins. Publisher: Sanoki. Chuban form.
177. SANOKI TOKAIDO. Chuban form. Odawara. Signed, margins. Publisher: Sanoki.
178. GIO YU from the Chuban Tokaido published by Sanoki. Signed, margins.

HIROSHIGE I.—Continued

179. SHONO, from the Chuban Tokaido. Signed, margins. Publisher: Sanoki.
180. YOSHIWARA MOON. Chuban form, signed. Publisher: Yeta-tsu.
181. TSUTAYA TOKAIDO, Chuban form. Wading the Stream at Kusatsu. Signed, margins. Publisher: Tsutaya.
182. TORII AT YOKAICHI. Chuban form, signed, margins. Publisher: Tsutaya.
183. YOSHIDA DUSK WITH LONG BRIDGE. Chuban form, signed, sm. margins. Publisher: Tsutaya.

8 PRINTS FROM THE "69 STATIONS OF THE KISOKAIDO."

By Hiroshige and Yeisen.

184. ANNAKA. By Hiroshige. A red path between grey hills. Signed, margins.
185. ASHIDA BY HIROSHIGE. The curious "one color block" hill print of this series. Signed.
186. FUSHIMI By Hiroshige. The great Cryptomeria Tree, the "Traveller's Halting Place." Signed, margins.
187. MOCHITSUKI. Cryptomeria Trees by Moonlight, and a noted moonlight print by Hiroshige. Signed.
188. SEKIGAHARA by Hiroshige. Tea house and travellers resting. Signed, margins.
186. FUSHIMI. By Hiroshige. The great Cryptomeria Tree, the used for the grey of the preceding print. Signed, margins.
190. TAKAMIYA BY HIROSHIGE. Showing the Dry River bed in summer. Signed, margins.
191. TAKASAKI STATION BY HIROSHIGE. Tea House on a winding stream looking over to blue and green hills. Signed, margins.
192. YABUHARA BY KEISEI YEISEN. The Top of Torii Pass, men resting and women carrying faggots. Signed. Unusually fine original impression.

BIRD AND FLOWER PRINTS.

By Hiroshige and others.

193. PINK MORNING GLORIES AND SPARROW. Chuban or square form. Signed.

BIRD AND FLOWER PRINTS—Continued

194. JAPANESE PAINTING BY HAMA. Iris Pond and Bridge, monochrome, circular, signed.
195. WHITE STORKS FEEDING IN THE POND. Two-toned, margins, signed.
196. PHEASANT AND SNAKE. Two toned print, margins, signed.
197. DUCKS, REEDS AND TIGER LILIES. Margins, signed.
198. PAIR OF PHEASANTS PERCHED ON ROCKS. Margins, signed.
199. BLACKBIRD AND A PAIR OF SMALLER BIRDS. Margin, signed.
200. FIVE STORKS FEEDING NEAR A STREAM. Margins, signed.
201. OWL ON AN OLD RUGGED BRANCH. Two-toned print, margins, signed.
202. PAIR OF PINE CHICKENS. Margins, signed.
203. PAIR OF TUFTED YAMAGIRI (Kingfishers) near a Waterfall. Margins, signed.
204. LARGE BIRD AND HIBISCUS. Margins, signed.
205. THREE YOUNG QUAIL FEEDING UNDER LILIES. Margins, signed.
206. THREE BLACK HERONS IN A STREAM. Two-toned print, margins, signed.
207. FLAMINGOES NEAR A STREAM. Signed, margins.
208. MOONRISE BEHIND THE PINE, where two black Herons are perched. Signed, margins.
209. NEW MOON, CUCKOOS AND IRIS POND. Signed, margins.
210. HAWK ON A MAPLE BOUGH IN AUTUMN. Signed, margins.
211. THREE ROBINS UNDER BLUE BELLS. Two-toned print, margins, signed.
212. FOUR BLACKBIRDS NEAR A WATERFALL. Margins, signed.
213. FLAMINGO AND A FLIGHT OF SWALLOWS OVER ROCKY COAST. Signed, margins.
214. PAIR OF ROSE BREASTED GROSBEAKS, scolding an Owl in a chestnut Tree. Signed, margins.

7 EXAMPLES IN BLOCK PRINTING BY JAPANESE ARTISTS—Continued

215. WILD GEESE AND SNOW COVERED BAMBOO PLANTS BY A STREAM. Signed, margins.
216. YOSHITSUNA. 1850. Cape Jasmine and a little green tropical bird. Signed, margins, sq. koban form.
217. YELLOW CANARY AND GREAT PINK JAPONICA BUDS. Signed, margins, sq. koban form.
218. AUTUMN MAPLES AND MANCHURIAN GREAT TIT. Signed, margins.
219. POLYANTHUS NARCISSUS AND WAGTAIL. Signed, margins.
220. ROSE BREAST AND WATER HYACINTH. Signed, margins.
221. JAPANESE WREN AND PEONY, WITH RICE STRAW. Signed, margins.
222. ROBIN AND CHERRY FLOWERS. Signed, margins.
223. JAPANESE WREN AND HIBISCUS. Signed, margins.
224. GREEN PAROQUET AND GLOWERING SHRUB. Signed, margins.
225. BLACK AND YELLOW BIRD AND GREEN VINE AND PURPLE FLOWER. Signed, margins.
226. KINGFISHER AND YELLOW GLOBE FLOWER, on a blue ground. Signed, margins.
227. PAIR TUFTED TOMTITS AND POMEGRANATES. Signed, margins.
228. BLUE BIRD AND PYRUS SPECTABILIS. Signed, margins.
229. PEONIES AND THREE GROSBEAKS. Signed, margins.
230. CAMELLIA AND RED BIRD. Signed, margins.
231. PLUM AND GREEN WARBLER, on a pink ground. Signed, margins.
232. PEACH BLOSSOMS AND GROSBEAK. Signed, margins.
233. PERSIMMONS AND A PAIR OF GREEN AND YELLOW "WHITE-EYES." Signed, margins.
234. TACHIBANUS (CITRUS) AND KINGFISHER. Hexagonal shape print, margins, signed.

7 EXAMPLES IN BLOCK PRINTING BY JAPANESE ARTISTS—Continued

235. "36 FLOWER SERIES" by Hiroshige II, signed Kisai Riu Sho. Hibiscus and Autumn grasses, broadsheet with gauffrage printing. Signed.
236. HIROSHIGE. Mandarin Ducks swimming down stream. In tones of blue with touches of pink. Signed.
237. HIROSHIGE II, with seal Ichiriusai. Pine and budding plum bough. Broadsheet. Seal.
238. HIROSHIGE. Mandarin Duck on a snowy morning. Narrow panel. Signed.
239. F. CAPILARI. 1915. Pair White Love Birds feeding on red Pomegranates at dusk. Circular, signed, margins. Publisher: Watanabe.
240. F. CAPILARI. 1915. Pair White Love Birds asleep on a Pomegranate tree, Crescent moon in a blue sky. Circular, signed, margins. Publisher: Watanabe.

TOKAIDO SERIES OF HIROSHIGE.

241. DINING ROOM AKASAKA INN, showing country Geishas dressing to entertain arrivals. Signed. Publisher: Hoyoedo. Margins.
242. HORSES FEEDING AT CHIRIU FAIR. Clearly printed and not too dark. Margins, signed.
243. FUJISAWA WITH YUGIOJI TEMPLE. First issue and a fine copy with margins of a good bridge print. Signed.
(See Illustration.)
244. FUTAGAWA. Clear printing of the Monkey Race Course. Margins, signed.
245. FUJIKAWA. Daimio's Cortege on the highway in the early mist. Good impression with good blues and orange. Signed, margins.
246. FUJIYEDA. Travellers changing their horses and coolies. Signed, margins.
247. GIO YU. Night scene with arriving travellers over whom the women are fighting. Signed, margins. Engraver: Jirobei. Printer: Heibei.
First issue with the publisher's mark on the Tea House wall to left.
248. KUWANA WITH THE MOUTH OF THE FERRY, with arriving sail boats in a choppy sea. Signed. Fine early coloring.

TOKAIDO SERIES OF HIROSHIGE—Continued

249. HIRATSUKA ON NAWATE HIGHWAY. Old pine path at the foot of the round hill. Signed, margins.
250. HIRATSUKA. A variation in coloring with the round Mountain shaded in blue-green and grey.
251. HAMAMATSU. Bonfire at the foot of a Cryptomeria Tree in winter. Signed margin.
252. HAMAMATSU. A variation in coloring with the foreground of bamboo green.
253. ISHAYAKUSHI. A well balanced landscape. Signed with margins.
254. KAWASAKI FERRY ON RYOGOKU RIVER. Mt. Fuji with key-block line, the mark of the first state. Signed. Publisher: Hoyeido. Margins.
255. KEISHI. The Bridge at the end of the Tokaido. Fine coloring of deep reds and shaded blue-greens. Signed, margins. Publisher: Hoyeido.
256. KUSATSU WITH POST HOUSE and Despatch Bearers. Signed, margins.
257. KANAGAWA SUNSET, beautiful print with cloudy blue sky and fresh blue water. Signed, margins.
First state without the posts in the foreground.
258. MARIKO. A rosy toned glow in the background which shows the little grey cottages and budding plums of this pretty Spring time print to great advantage. Signed, margins.
259. MINAKUCHI. Women drying Gourds. Signed, margins.
260. MAISAKA. MT. FUJI AT IMAKI POINT. Considered by Mr. Happer as one of the finest landscapes of the series. Signed.
261. MAISAKA. Slight variation in printing and having margins.
262. OTSU WITH THE OX CARTS, passing down the hill. Second issue (without the green hill) and in good printing. Signed.
263. NARUMI. Inn in good blues open to the village street. Signed, margins.
264. OKASAKI. Well printed impression of this long bridge print with the foreground in primrose yellow. Signed.

TOKAIDO SERIES OF HIROSHIGE—Continued

265. **SHINAGAWA PINK DAWN.** A much liked print on account of the beauty of coloring and the picturesque boats coming into the harbor. Signed, margins.
266. **SEA VIEW HILL AT SHIRASUKA.** Beautiful sea vista seen in the curve of hills in the foreground. Signed, margins.
267. **YOSHIWARA PINE TREE PATH.** A very satisfying composition and well and clearly printed. Signed, margins.
Fine impression of the first state.
268. **CLIFF AT YUI,** from which one can see Mt. Fuji with grey shadows. Early coloring. Signed.

**FIVE PRINTS FROM THE OBLONG "KIOTO MEISHO" OF HIROSHIGE
including the very rare and beautiful "Full Moon on Yodogawa Ferry."**

269. **KIYOMITSU ON A WINDY SUMMER NIGHT.** The balcony of an Inn strung with orange lanterns where travellers look out on a soft grey and palest lilac hill, trees bending to the summer winds, and a sunset sky of orange and blue tones. Signed, margins (wormed).
Some of Hiroshige's finest landscapes are found in this series and these five include both the full and new moon prints.
270. **KINKAKUJI TWILIGHT.** A print of beautifully graded color. Signed, margins. Publisher: Yeisendo.
271. **SHIMABARA AND THE NEW MOON.** The dark entrance to the Yoshiwara, with little groups of people, and beyond a cloudy sky and a Crescent Moon. Signed, margins. Publisher: Kawaguchi.
272. **EVENING COOLING AT SHIJO RIVER.** The banks gaily decorated with lanterns, and a Geishas' party on the boat which moves to left. Signed, margins.
273. **FULL MOON ON YODOGAWA FERRY.** A famous and very rare print of the series. Signed, margins (wormed).
Beautiful and soft printing. No finer moonlight picture by Hiroshige exists; the lithe bodies of the Ferrymen a faint pink, and the thatched roof of the ferry hung with the picturesque yellow hats of the passengers.
(See Illustration.)

FOUR PRINTS FROM THE OBLONG "HONCHO MEISHO."

274. **TEMPO ZAN MOUNTAIN AT OZAKA.** Fine rich green and blue, the twin boats in the foreground having a sail of primrose yellow. Signed, margins. Publisher: Shogendo.
These prints are quite scarce.

FOUR PRINTS FROM THE OBLONG "HONCHO MEISH"—Continued

275. FUJI RIVER FERRY, Shun Shu Province; a steep conical grey hill rises directly out of the low green and brown foreground. Signed, margins. Publisher: Shogendo.
276. HUNOBIKI WATERFALL IN SESHU PROVINCE. An unusually interesting composition. Signed. Publisher: Fujihiko.
277. SHINSHU SARASHINA TAGOTO NO TSUKI. Mountain Inns built on the edge of a precipitous cliff, seen on a night when the moon is full. Signed.

SECOND SESSION

LOTS 278--546

THE YEDO AND TOTO MEISHO SERIES OF HIROSHIGE.

278. AKABANE IN RAIN WITH APPROACHING STORM. Little wind-blown ladies huddle under their blue umbrellas as the heavy storm sweeps up. Signed, margins. Publisher: Yamadaya.
279. ASAKUSA KINRIUZAN. The red and blue Temple rising from dark trees in Cherry time. Signed, margins. Publisher: Marujin.
280. ASAKUSA KINRIUZAN (TEMPLE). Similar to the preceding but more lightly printed. Signed, margins. Publisher: Marujin.
281. ASAKUSA YAMA IN CHERRY SEASON. Signed, margins. Publisher: Kikakudo.
282. ASAKUSA TEMPLE IN SNOW. Heavy snow falling covering the pines, roofs and the yellow mushroom hats of the approaching procession. Signed, margins.
283. ASAKUSAYAMA CHERRY BLOSSOMS. A meadow with pines and Cherries and a gay party of women and children. Signed, margins. Publisher: Marujin.
284. ATAGOYAMA. Night scene, with approach under the Torii up the long flight of steps to balcony hung with tiny orange lanterns. Signed, margins. Publisher: Fujikei.
285. DOKANYAMA FULL MOON. Ladies and children chasing fireflies. Signed, margins. Publisher: Izumi Ichi.
Beautifully printed, note the shadows in the ragged trees and the softly graded blue greys in the drifting clouds across the full moon just rising above the horizon.
286. FUKAGAWA SHOWING YETAI BRIDGE. The red bridge and the split lateen sails of the boats make this one of the most pleasing landscapes of the series. Signed, margins. Publisher: Sanoki.
287. FUKUGAWA WITH THE HACHIMAN SHRINE, which is approached under a massive Blue Torii. Signed, margins.
288. FUKAGAWA HACHIMAN TEMPLE, beautifully printed in pale blues and yellows. Signed, margins. Publisher: Tsutaya.

THE YEDO AND TOTO MEISHO SERIES OF HIROSHIGE—Continued

289. GO HYAKU RAKAN SAZAI TEMPLE, with travellers admiring Fuji on the horizon. Signed, margins. Publisher: Nunokichi.
290. HIBAYA GATE: YEDO SHOKEI. Showing the entrance. Signed, margins.
291. KAI ANGI TEMPLE. Water view and travellers maple viewing. Signed, margins. Publisher: Sanoki.
292. KASUMIGA SEKI. A steep hill street in the village. Signed, margins. Publisher: Aritaya.
293. MAPLE TREES AT KAI AN TEMPLE. Signed, margins. Publisher: Kikakudo.
294. KANDA SHRINE AFTER A HEAVY SNOW. The pink roofs of the village in the midst of snow covered pines and cryptomeria trees. Signed, margins.
295. KAMEIDO TEMPLE SNOW. A famous snow landscape and of fine quality. Signed, margins. Publisher: Kikakudo.
One of the best snow prints by the first Hiroshige.
(See Illustration.)
296. KAMEIDO TENMAN TEMPLE. A beautiful summer view of the approach to the Temple which in the preceding print is under deep snow. Signed, margins.
297. WSITARIA BLOOMING AT KAMEIDO TEMPLE GROUNDS. Printed in pale lilac, blues and soft orange colors. Signed, margins. Publisher: Sanoki.
298. AFTER THE SNOW AT MASAKI. Very fine impression with margins, signed. Publisher: Kikakudo.
299. AFTER THE SNOW AT MASAKI. Very beautiful in color but small holes repaired. Signed, margins. Publisher: Kikakudo.
300. MATSUCHIYAMA, with the Temple on the hill top. Signed, margins. Publisher: Kikakudo.
301. MEGURO FUDO TEMPLE. Very unusual printing by Kikakudo, with margins and the seal "Yusai."
302. MIYOKEN TEMPLE AT YANAGISHIMA. Night scene. Signed, margins. Publisher: Sanoki.
303. NICHU STREET FROM THE TOTO MEISHO. The Street of Banners. Signed, margins. Publisher: Kikakudo.
304. NIHON BASHI. Clear Morning after the Snow, with Fuji no whiter than the high curved bridge. Signed.

THE YEDO AND TOTO MEISHO SERIES OF HIROSHIGE—Continued

305. NIHON BASHI IN "WHITE RAIN." Very fine printing by Sanoki with the rain clear and sharp. Signed.
306. NIPPON BASHI IN SUMMER. A "Whistler-like" print of the great bridge, with loaded barges underneath. Signed, margins. Publisher: Izumi Ichi.
307. SPRING AT NIPPORI. Signed, margins.
308. OJI TAKINOGAWA MAPLES. Fine autumn coloring in the Maples by the swift blue stream. Signed, margins. Publisher: Marujin.
309. OJI TAKINOGAWA. Summer scene with boys bathing near the rustic bridge. Signed, margins. Publisher: Sanoki.
310. RYOGOKU FIREWORKS. A great "Fountain of Fire" rising in the background. Signed, small margin.
This and the three following are the four great fireworks prints from this series. All are different.
311. RYOGOKU FIREWORKS. A "blue" print with the end of the red bridge to the left. Signed, margins. Publisher: Sanoki.
312. RYOGOKU FIREWORKS. "The Star Cluster" rising over the long bridge. Signed, full margins.
313. RYOGOKU FIREWORKS. Ryogoku Bridge rising high in the print and the gaily decorated boats underneath, rockets burst in the distance. Signed, margins. Publisher: Kikakudo.
314. RYOGOKU WRESTLING PLACE. The crowded Arena watching the Wrestlers. Signed, margins. Publisher: Sanoki.
315. SARUWAKA STREET. THEATRE DISTRICT. With a kaleidoscopic riot of color. Signed, margins.
316. EARLY EXAMPLE OF HIROSHIGE'S WORK. Shiba Shinmei Shrine. Signed, margins, a little thumbled at the corners. Publisher: Kikukado.
317. SHIBA ZOJIOJI TEMPLE. Signed, margins. Publisher: Sanoki.
318. SHINOBAZU POND. A favorite water resort of the Japanese. Signed margins. Publisher:
319. SHINOBAZU BENTEN SHRINE. One of the daring compositions of Hiroshige. Signed, margins. Publisher: Fujikei.
320. SHINMEI SHRINE AT SHIBA. Shinto Temple Dance at Dawn. Signed, margins. Publisher: Sanoki.

THE YEDO AND TOTO MEISHO SERIES OF HIROSHIG—Continued

321. SUMIDA GAWA. Mountains of deep orange and aubergine round off a spring time landscape on the shore. Signed, margins. Publisher: Kawasho.
322. SUMIDA GAWA CHERRY BLOSSOMS. More deeply printed than the preceding. Signed, margins. Publisher: Kawasho.
323. BAMBOO RAFTS ON SUMIDA GAWA. Signed, margins. Publisher: Izumi Ichi.
324. SUMIDA RIVER WITH HASHIBA FERRY BOAT. Signed, margins. Publisher: Marusei.
One of the prints from the noted "Marusei Tokaido" series.
325. RAIN AT SUMIDA GAWA. River, and pale primrose sky, with the blossoming cherries swaying in the light shower. Signed, margins. Publisher: Marujin.
326. SURUGA STREET. The "street of shops." Signed, margins. Publisher: Kikakudo.
327. SURUGA STREET. A view of another part of the same street, with the roofs grey and not blue, and Mt. Fuji toned into a peacock green. Signed, small margin.
328. RISING SUN ON SUSAKI SNOW. A very fine composition. Signed, margins. Publisher: Sanoki.
329. SPRING SUNRISE AT SUSAKI. Ladies cross the bridge holding their robes away from the fast melting snow.
A very rare print from this series.
330. LOW TIDE AT SUSAKI. Signed, margins. Publisher: Sanoki.
331. TAKANAWA EVENING VIEW. The white sailed junks in the harbor and deep twilight blues and greys make this a lovely print. Signed, margins. Publisher: Yetatsu.
Note the trade mark on the sails.
332. TAKANAWA EVENING VIEW. The same but published by Yezakiya and more lightly printed. Signed, margins.
333. TAKANAWA AFTER A BUSY DAY. Coolies arriving with loads, boats resting in the harbor and travellers resting in the Inn. Signed, margins. Publisher: Sanoki.
334. RETURNING BOATS AT TSUKUDA. The Split lateen sails of pale grey, yellow and white. A fine print in fine condition. Signed, margins. Publisher: Sanoki.

THE YEDO AND TOTO^{ME}ISHO SERIES OF HIROSHIGE—Continued

335. UME YASHIKI. Budding Plum Trees, and a lovely print reminiscent of the pale blue of cracking ice in Spring. Signed, margins. Publisher: Tsutaya.
336. WINDY DAY AT USHIMA TENJIN SHRINE. Signed, margins. Publisher: Sanoki.
337. UYENO PARK CHERRIES. Signed. Publisher: Moriji.
338. UYENO TOYEI TEMPLE. Cherry season. Signed, two margins.
339. UYENO TOYEI ZAN. With the green hill to right. Signed.
340. UYENO TOYEI ZAN. The Cherry blossom print printed in gauffrage. Signed, margins. Publisher: Sanoki.
341. YAMASHITA GOMON. KOTO SHOKI. Fine example, with margins. Publisher: Kawasho.
Signed "Hiroshige Ga."
342. YEITAI BASHI AND TSUKUDAJIMA. The view of the Island seen from the Bridge over the sail boats. Signed, margin. Publisher: Fujikei.
343. YOROI FERRY BOAT. YEDO SHOKI. Signed, full margins.
344. FLARE FISHING SEEN FROM YETAI BRIDGE. Signed, margins.
345. YOSHIWARA CHERRY BLOSSOMS AT EVENING. Signed, margins. Publisher: Sanoki.
346. YOSHIWARA PARADE. THE FAMOUS CHERRY PRINT. Signed, margins.
347. ZOJIOJI TEMPLE AT SHIBA. With procession in the grounds. Signed, margins. Publisher: Sanoki.

HIROSHIGE'S TEA HOUSE SERIES.

Seven of these scarce prints in good condition.

348. HORAITEI TEA HOUSE AT IKENOHATA. A balcony with Geishas and Youths playing games in the foreground. Beyond is a lovely view of budding plums and quiet blue water. Signed, margins. Publisher: Fuji Hiko.
349. KAMEIYA TEA HOUSE OPPOSITE ASAKUSA TEMPLE. Many people coming out of the Temple doorway hung with a great lantern. Signed, fine impression, margins. Publisher: Fuji Hiko.

HIROSHIGE'S TEA HOUSE SERIES—Continued

350. **MIYOGAYA TEA HOUSE AT ZOSHIGAYA.** Courtyard with arriving Geishas, signatures, etc., carved on the trees. Fine signed copy. Publisher: Fujihiko.
351. **OGIYA TEA HOUSE AT OJI.** A pretty print with the Geishas wading the Stream. Signed, margins. Fine copy published by Fuji Hiko.
352. **OGURA AND TEA HOUSE AT HONJO KOUME.** A boat full of Geishas amusing themselves in the foreground. Signed, 3 margins. Publisher: Fuji Hiko.
353. **SURUGAYA TEA HOUSE AT MIMEGURI.** Man stopping a Geisha accompanied by an attendant carrying her Samisen. Signed, margins. Publisher: Fujihiko.
354. **TEA HOUSE UMEGAWA AT YANAGIBASHI.** Wrestler meeting a Geisha at the door. Signed, margins. Very fine copy published by Shogendo.

KANAZAWA HOKEI.

355. **SHO MEI BANSHO.** Very rare landscape. Signed.

HOKUI: DAUGHTER OF HOKUSAI.

356. **MUTAMAGAWA SET.** Mutsu in snow, Kii Waterfall and the remaining four of this charming little set, panted side by side on one sheet with the original dividing borders. Size $13\frac{1}{2} \times 21\frac{1}{4}$ inches. Excessively rare and most interesting to see that the daughter of Hokusai inherited a fine sense of both form and color.

ICHIJUSAI KUNIKAZU.

357. **SNOW AT MATSUCHIYAMA.** From the oblong "Toto Meisho." Signed, margins. Publisher: Wakamatsu.

GO UNTEI SADAHIDE.

358. **FESTIVAL MOON OF HACHIMAN AT FUKAGAWA.** Finely printed, signed, margins. Publisher: Kawaguchi Uhei.

SHIGENOBU (HIROSHIGE II.)

359. **GOTENYAMA FROM THE OBLONG YEDO MESIHO.** Signed Shigenobu. Margins.
360. **SHIBA ATAGO,** series "Yedo Meisho." Signed Shigenobu (Hiroshige II), margins. Publisher: Yamaguchi ya.

SHUNKO.

361. CHASING FIREFLIES. Two girls and a boy with cages, long fans and brushes chasing insects on the shore. Signed, original condition.

SHUNYEI 1762-1819.

362. ASAKUSA TEMPLE, shaded by green trees, many travellers coming and going. Fine coloring.

TOYOHARU.

363. CHINESE LANDSCAPE. The upper balcony of a Nobleman's Palace in the mountains overlooking a wonderful water and land view. Three color print by this great artist, with margin line.

KEISAI YEISEN, 1792-1848.

364. YEITAI BRIDGE from the "Toto Meisho." Signed, margins. Publisher: Moriji.

A remarkably fine composition and printed in soft blue and orange.

VERY RARE LANDSCAPE BY THIS ARTIST.
(See Illustration.)

YOSHIMORI.

365. UYENO TEMPLE AT YEDO. Date about 1860. Signed, margins.

SIXTEEN PRINTS FROM HIROSHIGE'S OBLONG "GIOSHO TOKAIDO."

366. AKASAKA. Late travellers see the moon rise beyond the hills and Three Pine Trees. Signed, margins.

Called the Giosho Tokaido from the form of the letters in the titles.

367. CHIRIU. Coolies stopping to rest under two great redwood trees. Signed, margins.

368. FUJISAWA. Grey Torii to right with small stream and bridge. Signed, margins.

369. HAKONE. Very interesting coloring in pale blue and green. Signed. Publisher: Yetatsu.

370. HAKONE. With variation in coloring. Signed, margins.

371. ISHIYAKUSHI SNOW PRINT. Traveller on horseback guided by a servant to the village just under the hill. Reparation in upper left.

Rare Snow landscape, with margins, signed, and published by Yetatsu.

(See Illustration.)

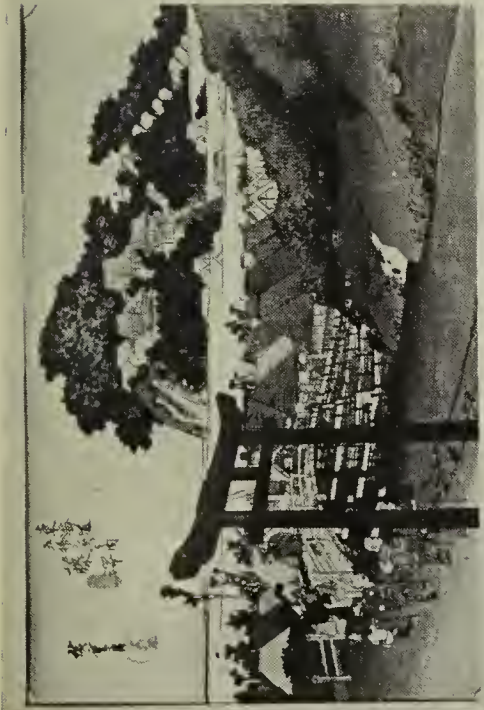
16 PRINTS FROM HIROSHIGE'S OBLONG "GIOSHO TOKAIDO"—Continued

372. KUSATSU. A spring landscape with three trees in the foreground. Signed, three margins.
373. KANAGA. Fording the Oi River. Fine color. Signed, margins. Publisher: Yezaki.
374. MINAKUCHI. Dusk with Travellers passing a lighted Inn. Very fine copy, signed, margins.
375. NIGHT CRYING ROCK AT NISAKA. Signed, margins.
376. ODOWARA FORD. Striking composition in fine harmony of grey and deep blue, green hills and a primrose sky. Signed, margins. A VERY FINE IMPRESSION.
377. OKAZAKI. Travellers climb the steep hill to admire the mountains and cloudy sky. Signed, margins. Publisher: Etatsu.
378. SHIMADA. A little yellow bridge leads from the cloth drying and the racks. Signed, margins.
379. SAKANOSHITA, or "Throwing Away the Brush Peak." The picturesque title describes the despair of Hiroshige to paint its beauties. Signed, margins.
380. TSUCHIYAMA RAIN, sometimes called "White Rain" in the mountains. Signed.
Very fine impression with margins published by Etatsu; the rain which almost disappears in the later issues very sharp and clear.
(See Illustration.)
381. YUI. A rocky water bed, with cloth racks and people crossing the little pink bridges. Signed, margins.

THREE OF THE HIROSHIGE SERIES.

"The 7 Hot Springs of Hakone."

382. MIYANO SHITA. Rich coloring in peacock greens and blues toned with pale grey-yellow. Signed, margins. Publisher: Sanoki.
383. ASHI NO YU. A charming print of fresh Bamboo green and pale yellow. Signed, margins. Publisher: Izumi Ichi.
384. YUMONO HOT SPRINGS. A yellow thatched Inn and village, red and grey rocks in the blue water, and hills of deep camellia leaf green form a very picturesque landscape. Signed, margins. Publisher: Sanoki.



No. 243. Fujisawa.
No. 156. Hill Series.

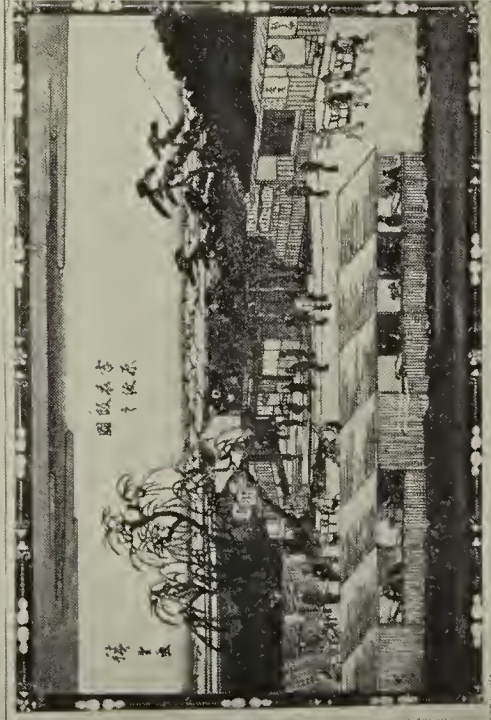


PLATE 6. HIROSHIGE.



No. 341. Koto Shokei.
No. 380. Tsuchiyama Rain.



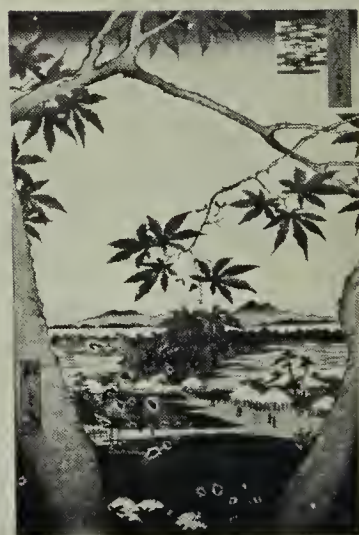
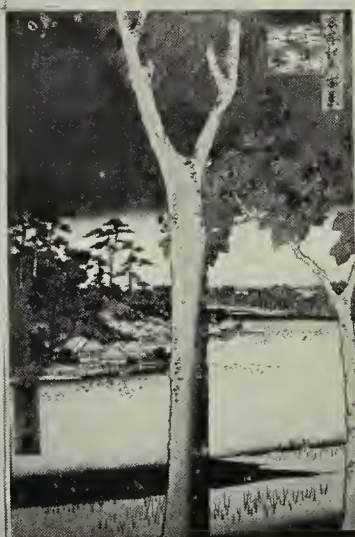
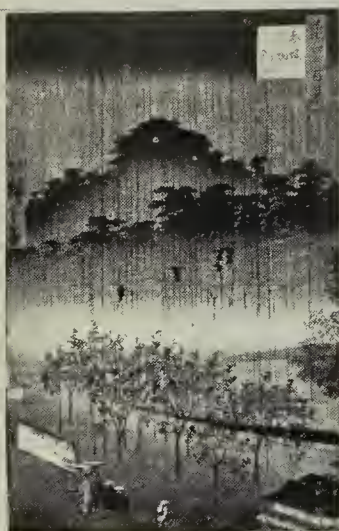
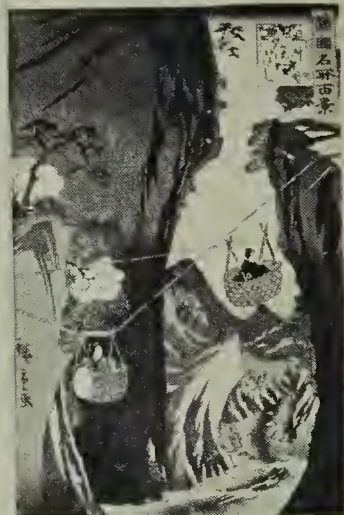


PLATE 7. HIROSHIGE.

No. 14. Diptych. Sumidagawa Ferry.

No. 509. Rain at Akasaka.

No. 508. Akasaka Kiri Tree.

No. 75. Basket Bridge.

No. 522. Maples at Mama.

TWO OF THE "THREE VIEWS OF YEDO."

385. SUMMER MOON AT RYOGOKU. A lovely sweeping river view under a summer moon. Signed, margins. Publisher: Marujin.

386. CHERRY FLOWERS AT GOTENYAMA. Signed, margins.

FOUR PRINTS FROM HIROSHIGE'S "MOUNTAIN AND SEA SERIES."

387. SETSU ARIMAYAMA. Mountain landscape with hills of aubergine, green and primrose yellow, rising from a water view of finely graded blues. Signed, margins. Publisher: Yamadaya. 1858.

A rare series with the picturesque title of "Mountains interlocked with Seas."

388. AWA KOMINATO. A harbor view; sail boats arriving at a harbor sheltered by hills of graded green, blue and brown. Signed, margins. Publisher, Yamadaya, 1858.

389. BANSU TATSUYAMA. A mountain view of wonderful coloring, the cloudy sky finely printed as if embossed work. Signed, margins. Publisher: Yamadaya, "Year of Horse," 1858.

(See Illustration.)

390. SAGAMI URAGA. Harbor with many loaded junks and sailboats. Signed, margins. Publisher: Yamadaya.

BROCADES, SILKS, ETC.

391. SIX SILK CUT VELVET PICTURES, woven as Landscapes with Fuji, boats, Cherry Blossoms, etc., colored. 8x11 inches. (6)

- 391-A. SIX SILK CUT VELVET PICTURES, woven as landscapes, with Fuji, boats, cherry blossoms, etc., colored. 8x11 inches. (6)

392. BROWN AND SILVER BROCADE SQUARE in a fine pattern and a square of small all-over design in silver in a sage-green silk; (modern). 25 inches square (2 pcs.)

393. FOUR HAND WOVEN TAPESTRY CHINESE SQUARES, Mythological birds in blue clouds, waves, etc. 12 inches square. (4).

394. SET OF FIVE CHINESE HAND WOVEN TAPESTRY SQUARES. Kylin in the blue clouds, all but one silk lined. 12 inches square. (5)

395. SET OF SIX CHINESE HAND WOVEN TAPESTRY SQUARES. Mythological Bird in white chasing the Burning Gem through dark blue clouds strewn with Temple Ornaments, etc. All with gold braid borders and four having silk linings. (6). 12 inches square.

BROCADES, SILKS, ETC.—Continued

396. BROWN AND SILVER BROCADE COVER. Modern, 52 inches square.
397. BROCADE OF MOONLIGHT GREEN SILK. In a fine pattern. Width 26 inches, length 10 feet. Modern.
398. SILVER BROCADE. Fine pattern woven into a brown ground. 2 feet 2 inches x 10 feet.
399. PAIR OF ALTAR SQUARES IN GOLD AND PINK BROCADE in a Karahana design. Modern, 25 inches square.
400. PIECE OF SAGE GREEN SILK BROCADE in a Karahana design. Modern, 25x59 inches, fine condition.
401. SQUARE OF SILK BROCADE in old gold color on a green ground, Dragon and Cloud design. Modern.
402. BROCADE SQUARE. Lattice and Nut Pattern in bronze-gold on an olive green ground. Fine condition. Modern.
403. BROCADE OF RICH GREEN IN A DRAGON DESIGN. Length 7 yards 5 inches, width 27 inches.
404. STRIP OF GOLDEN BROWN BROCADE, figured in a quatrefoil pattern in gold, the fine quality of brocade used for mounting Kakemonos. 3.10 yards by 27 inches.
405. CHINESE EMBROIDERED PANEL, for a Chinese Chair cover. Flowers and butterflies in blue on an orange (faded) ground, silk tasseled fringe. Date 1800. 17x32 inches.
406. PALE PINK BROCADE OHI WITH A SMALL PATTERN IN GOLD AND IVORY. 13x46 inches, modern, lined with thin green silk.
407. OHI. Pink satin ground with a pattern in gold of floral scrolls outlined in ivory, lined with pongee. Date modern. 13x46 inches.
408. BLACK CHIKUZAN HIKATA. Very heavy rep silk obi or sash (for a man).
409. TWO PAIR NARROW EMBROIDERED PANELS in landscape with figures and flowers in Chinese French Nut embroidery. Date about 1780. Each 19x3½ inches. (4 pcs.)
410. HAKAMA OF SENDAI SILK, a fine silk specially made for a man's loose trousers, plum color, as new.

BROCADES, SILKS, ETC.—Continued

411. CHINESE MANDARIN HAND-WOVEN TAPESTRY ROBE, of fine silk in an intricate Dragon and Wave design; in good condition, full length, shaped sleeves, adorned with gold braid.
412. MAN'S LONG ROBE OF FINE BLACK SILK, three crests on the back and sleeves, very fine quality, hand sewn, with silk lining, square sleeves.
413. CHINESE YELLOW BROCADE SQUARE, in a Karahana design. Modern, 25 inches square.
414. ANCIENT SHICHIJO OR PRIEST ROBE of brocade in a Dragon and Peacock design on an orange color ground heightened with gold. Beautiful color and very good condition. Date about 1750. 44x84 inches.
415. SHICHIJO. Priest Robe of old green and gold brocade in a pattern of drifting Lotus petals and floating clouds. Fine soft color and condition. Date about 1750.
416. ANCIENT SHICHIJO OR PRIEST ROBE in a Karahana design in soft pastel colors in very good condition. Date about 1750. A very beautiful piece in exquisite coloring.
417. ANCIENT IVORY AND GOLD PRIEST ROBE, in a kikko and Karahana design of soft and beautiful old tones. Date about 1600, yellow silk lining. 44x84 inches.
418. OLD GOLD HACHIMAI KINRAN BROCADE TEMPLE HANGING, in a large open Peony design. 17 feet long x 25 inches. Dated 1700.
Secured from Kamakura Temple.
419. SHICHIJO. Old brocade Priest Robe, in rose color with peonies and butterflies in soft colors. Good condition.
420. OHI. Old red and silver brocade. Dated 1800, 12x60 inches, silk lining.
421. OHI OF ORANGE COLOR GOLD BROCADE in a Peony design in pale blue, pink, and yellow heightened with gold. Date 1800.
422. OHI OF PALE OLD ROSE BROCADE in a bold pattern of storks flying in the clouds heightened with rich gold. Date 1800.
423. OHI OF SILVER BROCADE, with orange color scrolls and large peonies in pale ivory, green and pink. Date 1750, silk lining.

BROCADES, SILKS, ETC. —Continued

424. OHI OF GREEN BROCADE, in a Wave, Chrysanthemum and large butterfly pattern in bronze, reds and deep purple, unlined. 12x60 inches.
425. TEMPLE SQUARE OF GOLD BROCADE in a pattern of the 16-petalled kiku (the Imperial Chrysanthemum Crest) in ivory on an orange colored and gold ground. Date 1850. 27 inches square.
426. ALTAR SQUARE OF GREEN AND GOLD BROCADE, in a detached Japonica and Cherry Blossom design. Date 1800, 26 inches square.
427. KARAORI BROCADE ALTAR SQUARE, Olive green in a lattice and bird pattern in bronze, silver, and gold. Date 1800. 27 inches square, unlined.
428. UCHISHIKI OR ALTAR COVER OF BLUE AND SILVER BROCADE in a Karahana design. Date 1800. 26 inches square.
429. TWO PIECES OF FLAME COLORED BROCADE in a lattice and flower pattern in gold and silver and pale green. Each 4½ feet x 17 inches. Date 1850.
430. UCHISHIKI OR ALTAR COVER. Shokko pattern in gold brocade on a rich purple ground. 54x75 inches. Fine quality and condition.
431. SILVER AND BROWN BROCADE UCHISHIKI or Altar Cover. Brown silk shot with silver in the form of innumerable small Temple Ornaments. 65x63 inches.
Very fine quality and condition, date about 1800, and lined with brown silk.
432. ALTAR COVER OR UCHISHIKI OF LAVENDER BROCADE thickly strewn with small cloud forms in gold. Lined with flowered green silk. 52 inches square. Date about 1800.
433. FOUR PIECES BROCADE OF PALE GREEN in a Dragon Medallion and large Cherry flower pattern. Together 17 feet x 27 inches.
Modern weave, suitable for a very handsome screen, or for chair or sofa cover.
434. PIECE OF VERY HEAVY SLATE BLUE BROCADE, in a medallion pattern. 4 yards x 27 inches.

BROCADES, SILKS, ETC. - Continued

- +35. GOLD BROCADE SHICHIJO OR PRIEST ROBE, Wave, Kylin and Bird design in light blue, gold and green, in fine condition, with silk lining. Date about 1700. 1.6 x 2.6 yards.
- +36. SHICHIJO OR PRIEST ROBE of Orange colored cloth of gold brocade in a Karahana design. Date about 1750. Very fine color. 1.6 x 2.6 yards.
- +37. PRIEST ROBE OF GOLD BROCADE, Chinese orange color in a bold peony, bird and lattice design in gold and color. Fine condition. Date 1800.
- +38. DANCING DRESS OF TWO PIECES BLACK AND GOLD BROCADE. "O-No-No-Shozo \dot{u} ku." Worn during a Festival Dance in a Shinto Temple about 1600.
A SUPERB SPECIMEN OF BLACK AND GOLD BROCADE, in a striking pattern of a great Kiri Crest on a lattice all in fine gold on a rich black ground. It was used in a Victory Dance after the Korean Wars in honor of Toyotomi Hideyoshi, in the early Seventeenth Century.
- +39. KINRAN KESA IN CLOTH OF GOLD. Chrysanthemums in gold in an all-over pattern on an ashes of roses ground. 2.8 x 1.9 yards.
- +40. LARGE EMBROIDERED GOLD SCREEN FROM A TOKUGAWA SHOGUN FAMILY. Four panels, each 6 feet x 30 inches.
Thickly embroidered ground of brown silk just toned into purple in small Temple Ornaments, pomegranates, peonies, and other small designs in gold and dull Chinese Orange, with the large Crest of the Tokugawa Shogun Family in the two middle panels. A very interesting and unusually large screen.
- +41. FOUR NABESHIMA RUGS: All the same Shokko pattern in Chinese blue and light brown on a cream field. 6 feet x 36 inches each.
One sold with the privilege of one, two, three or four at the same price. The date of these rugs is about 1860.
- +42. NABESHIMA RUG. Cherry blossom medallions in brown and some Chinese Blue on cream field; blue Swastika pattern border. 6 feet x 37 inches.
- +43. NABESHIMA RUG. Key pattern border and design of dull Chinese blue on cream. 5 feet 8 inches x 36 inches.
- +44. THREE NABESHIMA ROUGH RUGS. Tones of Chinese blue on ivory. 6 feet x 37 inches.
Sold one with the privilege of one, two or three at the same price.

HIROSHIGE I, 1797-1858.

Nine Hashiraye by noted artists.

445. DRAGON ESCAPING PAST MT. FUJI INTO THE CLOUDS. A splendid color harmony in dull green and black, with touches of flame color. The rising waves take on a Dragon-like form. Signed Hiroshige Hitsu: Seal, Toto Yamato ga: Publisher, Yamajin. 28 x 9½ inches.
Very scarce hashiraye.
446. HAWK RESTING ON A PINE TREE, red Sun above. Signed Hiroshige Hitsu; seal Ichiriusai. Publisher, Marujin. Hashiraye, 9¼x28½ inches.

HIROSHIGE II.

447. KARASHISHI AND LITTLE ONE ON THE CLIFF. Signed "Oju (by special request) Hiroshige Hitsu." Seal, Risho. Publisher, Yamajin. 9½ x 28 inches.
Hashiraye of very fine tone in the greenish blue of the rocks and the soft pink of the clustering Peonies. A famous print emblematical of the "survival of the fittest"—the Shishi throwing the little ones over the cliff when born, the one with strength and persistence to climb back being the one to carry on the race.

HICHO HITSU. Date 1825.

448. KUJAKU AND BOTAN. Peacock and Peony. Kakemono print. Signed. 10 x 29 inches. Publisher, Kawacho.

KITAO MASANOBU.

449. SHOKI: The Demon Killer. Hashiraye in two colors; original impression. Signed.

SHUNCHO.

450. HASHIRAYE. Man in a black Haori, a lady helping him adjust the Hakama. A (faded) lavender robe hanging over a yellow rack. Signed.

TOYOKUNI I.

451. OGIYA UCHI HANAOGI. Hashiraye, signed.
The beautiful Ogiya accompanied by maid. A lovely harmony of (faded) violet and black on a yellow ground.

UTAMARO 1754-1806.

452. THE LOVERS UMEGAWA AND CHUBEI ON A WINTER'S DAY. Hashiraye, in black and toned apricot on a white ground.

YEISHI.

453. TWO LADIES AND A LITTLE CHIN DOG. Their robes of soft (faded) apricot and rose pink, bordered with black. Hashiraye. Signed. Publisher, Yeijudo.

YEIZAN.

- 453-A. A LADY WALKING AT NIGHT, carrying a swinging globe paper lantern with large black characters. Hashiraye.

SIX PRINTS BY MODERN ARTISTS IN WOOD BLOCK PRINTING.

454. F. CAPILARI, 1915. "The Last Snow." A lady in a robe of superb black holding up a snow-covered umbrella of Chinese red just passing a bamboo fence over which is seen a Plum Tree in full bud. Narrow panel, margins, signed. Publisher, Watanabe.
455. F. CAPELARI, 1915. "The Toilet." A lady in a robe figured with twin blue rings stands before a low dressing table, her fan and toilet articles near by. Panel print, signed, margins. Publisher, Watanabe.

ITO SHINSUIGA.

One of the best of the Moderns.

456. ITO SHINSUIGA. Ukimido, the "Floating Temple" at Katada in winter. From the "Eight Views of Lake Biwa." Signed, margins.

A VERY FINE SNOW LANDSCAPE, the treatment of the snow covered pines especially to be commended and the dried brown reeds glistening in the icy wind. No. 36 of a series limited to 200 impressions and considered one of the finest examples of the modern art. Date, Taisho 6th Year, 1917.

(See Illustration.)

ITO SHINSUIGA.

457. ISHIYAMA DERA: MOONLIGHT. A print of deep toned and graded blues, showing the corner of a Mountain tea house, a vague and shadowy distance and the moon sailing serenely high up among the scattered stars. Signed, margins.
458. KARASAKI PINE. A close-up view of the gigantic worn old pine and the stone lantern beaten by the weather. Signed, margins.
459. MII DERA IN A HEAVY RAIN. A Bell tower and foliage of great trees darkened and blown by the heavy rain. Signed, margins.

HIROSHIGE'S "EIGHT VIEWS OF LAKE BIWA."

The Loveliest Spot in Japan.

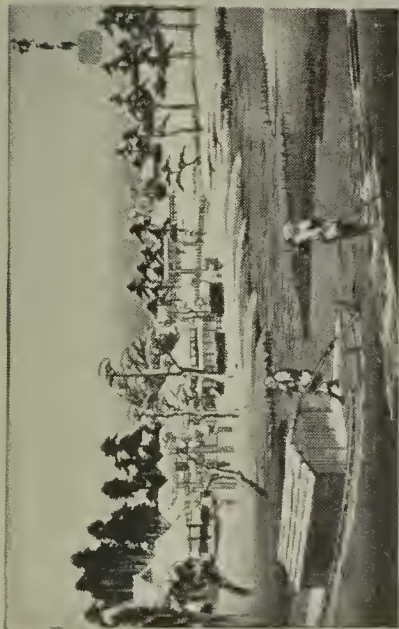
Complete set.

460. AWAZA SEIRAN. The curving shore lined with tall pines, distant blue mountains and rising pink and yellow fog. Signed, margins. Publisher, Uwoye.
461. HIRA BOSETSU SNOW. The stretch of blue waters of the Lake seen between white curving hills, beautifully printed with grey and green shadows. Signed, margins.
One of the finest snow landscape of any of Hiroshige's upright series.
462. ISHIYAMA AKI NO TSUKI. Autumn Moon at Ishiyama. Fine composition and printing. Signed, margins. Publisher, Uwoye.
463. RAINING ON KARASAKI PINE. A famous print. Signed, margins.
464. KATADA NO RAKUGAN. Homing Geese at Katada. A noted print of this series. Signed.
465. MII BANSHO TWILIGHT IN SPRING. Signed, margins. Publisher, Uwoye.
466. SETA USHO. Sail boats on a wide expanse of the lake and the long bridge. Signed, margins. Publisher, Uwoye.
467. YABASHI KIBAN WITH GROUP OF SAIL BOATS. A fine composition. Signed, margins. Publisher, Uwoye.

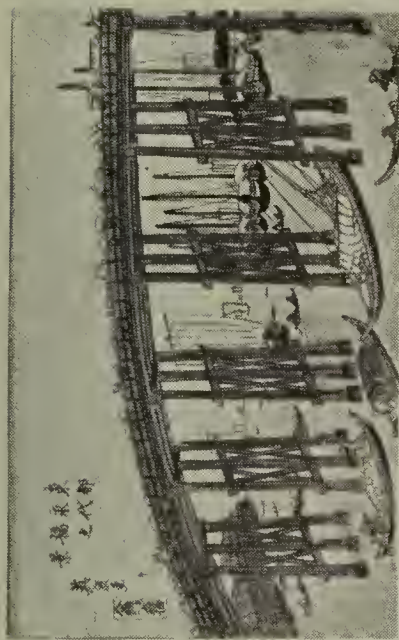
SIX PRINTS FROM HIROSHIGE'S "36 VIEWS OF FUJI."

The Upright series.

468. BOSHU HODA CLIFF. Rough water piling up on the rocks, with Fuji on the Horizon. Signed, margins. Publisher.
469. KAI KENMOKU PASS. Fine Autumn landscape in the mountains, with a flight of birds across Mt. Fuji. Signed, margins. Publisher, Tsutaya.
470. IZU MT. AND WATERFALL. The torrent flowing through a green landscape, with a grey Fuji in the background. Signed.
471. SHICHIRI BEACH, SAGAMI. Curving water view with a fine view of Fuji to right. Signed, margins.
Note the publisher's name Tsuta Kichi on the curtain of the Tea House.
472. SHOJIRI MOUNTAIN PASS. Province of Chinano. Signed, margins.
473. TOTO OCHANO MIZU. With the covered bridge in the foreground. Signed, margins. Publisher, Tsutaya.



No. 298. Masaki Snow.

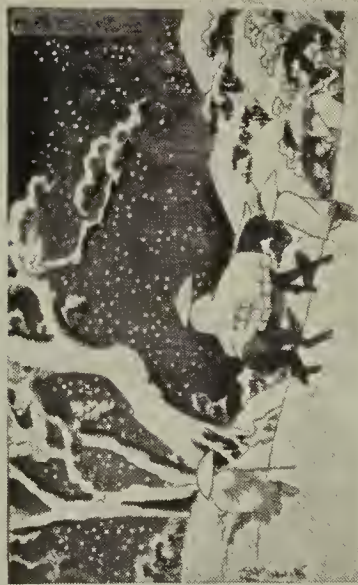


No. 364. Yetai Bridge by Yeisen.
No. 371. Ishiyakushi Snow.



No. 295. Kameido Temple Snow.

PLATE 8. HIROSHIGE.



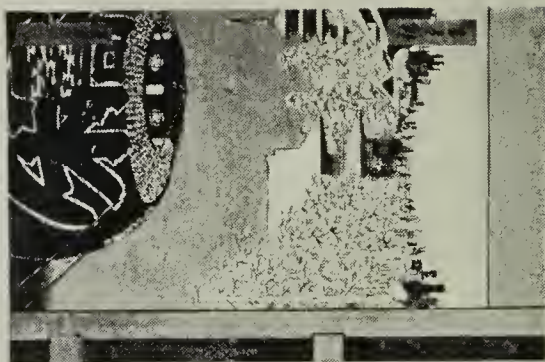


PLATE 9

- No. 537. Shiba Ura.
- No. 511. Snow at Bikuni Bashi.
- No. 510. Snow Lantern.

HIROSHIGE I. MISCELLANEOUS.

474. OTAMA GA IKE OR HISTORIC POND. Otama kneeling at her tea service near the Pond. Signed, margins.
In ancient time, beautiful young Girl Otama serving Tea near by the pond in district of Kanda two young men paid deep attention to her and both offered to marry. So she afraid a trouble between them jumped into pond and killed herself.
475. CLEAR WEATHER AFTER SNOW. On the Sumida River Bank, where four ladies are struggling through the drifts. Signed. Publisher, Sanoki.
476. MOON LIGHT ON MUSASHI PLAINS. Seen from the high balcony to right.
477. VIEW OF SAGANO. Landscape in Cherry Season, original condition, margins. Published by Isekane. Signed.
478. SNOWING AT SUMIDAGAWA. Sheet from a Triptych, showing the men in straw snow-coats poling bamboo rafts on the River near an Inn. Signed.
479. SNOW LANDSCAPE. Sheet of a Triptych sometimes called "The Skeleton," owing to the formation taken by the snow covered Hills. Signed.
Scarce. Wider than the usual broadsheet.

HIROSHIGE II.

480. TOTO SANJU ROKKEI. "36 Views of Yedo." Fishing boats at Tsukuda Island. Two large boats to left and in the distance the flares of the Cormorant fishers. Signed, margins. Publisher, Aito.
481. FERRY BOATS ON THE SUMIDA RIVER. Good original impression well printed. Signed. Publisher, Sanoki.

TOYOKUNI I.

482. TRIPTYCH FROM THE GENJI MONOGATARI. Fine original example and coloring, the old Beau with a branch of cherry blossoms looking as if he would be a match for any number of the group of Beauties across the stream. Signed, original condition as issued.
483. BUNYA TOMOYASU FROM THE "100 POEMS." Lady standing with a yellow Bamboo Flute. Signed. Publisher, Sanoki.
484. KAWARA NO SADAIJIN. From the "100 Poems." She is standing in a lavender and blue robe of wave pattern. Signed. Publisher: Sanoki.

TOYOKUNI I.—Continued

485. AN ACTOR KNEELING, holding a box of black lacquer and a folded red fan.

A fine example of the first Toyokuni in the original condition. Signed.

TOYOKUNI II.

486. THE YOSHIWARA DANCE. Two girls in gay robes and soft black obis in the dance that later was forbidden by the authorities. Signed. Publisher: Sanoki.

GOSOTEI TOYOKUNI.

487. IWAI HANSHIRO AS TERASHIMA NO OMITSU, with flowing hair bearing a Branch of Cherry blossoms. Signed. Publisher, Iwatoya.
488. IWAI HANSHIRO AS OSAKU. With the bright-eyed little baby tied on her back. Signed. Publisher, Iwatoya.
489. SEKI SANJURO AS KATSUGINO KOMAN, on her way with an insect cage and large fan. Signed. Publisher, Tomoye Izumi.
490. YOUNG NOBLEMAN IN A BLUE ROBE CATCHING FIREFLIES. Summer evening at the Iris Pond. Original condition, signed.
491. SEGAWA ROKO AS HAGIRA OTSURU. A splendid figure in a sweeping robe bordered and tied with black. Signed. Publisher, Yamafuji.
492. TOJAKU AS A FAN PEDDLER. In a blue robe patterned in fans, and with his black and red fan cases on his shoulder. Signed.
493. SANCHO AS A FLOWER PEDDLER. In a short cloudy purple robe holding a tripod tray with pots of flowers and plants. Signed.
494. IWAI HANSHIRO AS THE BEAUTIFUL OSOME, her robes tied with an obi of black and carrying a large violet umbrella. Signed. Publisher, Iwatoya.
495. SAWAMURA TANOSUKE AS FUNABASHI. The courtesan in a robe of Chinese orange is seen barefooted in a room near a Samisen box of deep black. Signed. Publisher, Yeijudo.

UTAMARO 1754-1806.

496. TWO LADIES NEAR A BRIDGE. Accompanied by a maid carrying a child. Signed. Publisher, Tsutaya. One margin restored and a little dusty, but a print of fine line, subdued color and good black.

KEISAI YEISEN.

497. **COURTESAN WITH MAID CARRYING HER SAMISEN.**
Rich dark colors. Signed, margins. Published, Yeichicho. Panel print.

YEISHI 170-1805.

498. **GROUP OF FOUR WOMEN,** and two little maids. Late impression on a silver ground. Mr. Ito says not a reprint but given some chemical bath.
499. **LADY NEAR HER KAGO,** delivering a letter to a bearer. Chuban. Signed.

KIKUGAWA YEIZAN: 1800-1829.

500. **TRIPTYCH. OIGAWA FORDING.** A close view of Ladies carried by bearers through the Oi River. Signed. Publisher, Nishimura Yohachi.
Fine examples of the triptychs of Yeizan are much in demand as they are becoming very scarce.
501. **BEAUTY UNDER AN UMBRELLA.** Signed.
502. **OKARU,** a beautiful Courtesan from the Story of the Chushingura. Signed. Publisher, Sanoki.

ICHIMOSAI YOSHITORA.

503. **TOTO MEISHO ATAGOYAMA.** Girl on the shore with the Temple in the background. Panel print, signed. Publisher, Nunokichi.

UNSIGNED PRINT.

504. **PLATE OF INSECT CAGES AND INSECTS.** An interesting color study in all the bugs that crawl, hop and fly.

THREE FINE TRIPTYCHS.

From a Private Collection. Added by Courtesy of Mr. Ito.

505. **KUNIYOSHI TRIPTYCH. "Peony Festival."** Nobleman and Two Ladies admire the huge glowing Peony Blossoms of delicate pink, lilac and blue growing from rocks of rich ochre red and seen against a grey hillside landscape. Signed.
506. **TOYOKUNI KUNISADA.** Night scene outside a brilliantly lighted Tea House; the man in gauze robe of fine registration, and his companion in robes of flowing blue and pink.
Beautiful impression; note the cloud block in the sky and the grain of the wood.
507. **TOYOKUNI KUNISADA.** Samurai who protects himself by magically producing a huge snake to the terror of his enemies. Signed.
Very sharp and clear printing.

HIROSHIGE I.

Prints from the upright series "100 Views of Yedo."

508. AKASAKA KIRI BATAKE, with the Catalpa Trees in blossom by the River.
Mr. Ito characterizes this as the finest copy he had seen of this rare print.
(See Illustration.)
509. RAIN AT AKASAKA KIRI BATAKI. By Nisei (II) Hiroshige.
Signed, margins.
Very rare and fine copy.
(See Illustration.)
510. ASAKUSA KINRIU TEMPLE. With the famous "Big Lantern." Signed, margins. Publisher, Uwoyei.
A famous snow print.
(See Illustration.)
511. SNOW AT BIKUNI BASHI. Signed.
Also a famous snow print.
(See Illustration.)
512. HOREYE KEKOZANE, a pretty river and little pink and yellow village, with Fuji in the distance. Signed, margins.
513. INOKASHIRA BENTEN SHRINE. A very fine "blue" water view. Signed, margins. Publisher, Uwoyei.
514. RAIN ON SHO HEI BASHI AND KANDA RIVER. A green and grey print of a sharp rain. Signed, margins.
515. EARLY MORNING AT KANDA MIOJIN. Travellers on the terrace admire the distant view. Signed, margins.
516. KANDA KONYA CHO. Dye House at Kanda, with the Silk drying on the racks. A pretty print with Fuji seen between the racks of silk. Signed, margins.
517. DYE HOUSE AT KANDA. The same, a little deeper in coloring. Signed, margins.
518. THE BUDDING PLUM TREES AT KAMEIDO. A well known print from this series. Signed, three margins.
519. THE GREAT PINE ON THE KANAGI RIVER. Signed, margins.
520. KASUMIGASEKI. Windy day on the Hilltop street. Signed, margins.

HIROSHIGE I.—Continued

521. **EVENING RAIN.** Komagata Shrine and a distant view of Azuma Bashi. With the Cuckoo flying over the red flag in the foreground. Signed, margins.
522. **MAPLES AT MAMA.** The oxidization adds to the leafy charm of this famous print. Signed, margins.
(See Illustration.)
523. **VIEW OF MT. FUJI FROM MEGURO.** Signed, margins.
524. **TEA HOUSE AT MEGURO.** Fuji in sunset glow seen across the yellow and green foreground. Signed, sm. margins.
525. **MEGURO CHIYE GA POND,** with the waterfall to left. Signed, margins.
One of the very rare "shadow" prints, of which there are only a few done by Japanese artists.
526. **MITSUMATA, THREE BRANCHES.** A very fine "blue" print, with Mt. Fuji toned in palest green. Signed, margins.
527. **NICHIREN TEMPLE AT SHIBA URA.** A very gay and decorative print. Signed.
528. **FERRY BOAT AT NIIJIKU.** Another of the fine blue water prints of this upright series.
529. **VIEW OF TONEGAWA FROM KONODAI.** Autumn landscape, fine fresh printing with the grain of the block in the sky. Signed, margins.
530. **PUPPIES AND MELONS AT TAKANAWA USHIMACHI.**
A well known print with the "cart wheel." Signed.
531. **CHERRY TREES ON TAMAGAWA BANKS.** Signed, margins.
532. **TSUKI NO MISAKI.** Moonlight view from the green balcony in the foreground. Signed, margins.
Very fine impression.
533. **TALL MASTS AT TEPOZU.** Mt. Fuji seen through the masts beyond the village. Signed, margins.
534. **TSUNO HAZU.** One of the "blue water" prints of the series. Signed, margins.
535. **SENGU OHAI,** with horseman on the bridge in the foreground, boats in the river and village to right. Signed, margins.
536. **THE FAMOUS PINE TREE AT SENZOKU POND.** Three white Herons flying across the pond. Signed, margins.

HIROSHIGE I.—Continued

537. SHIBA URA. Gulls flying in the foreground and over the village.
Signed, sm. margins.
Fine impression.
(See Illustration.)
538. SHINAGAWA SUZAKI. Boats on the water (which shows the grain of the wood block), red sunset and flight of birds high in the air. Signed, margins.
539. SHINAGAWA GOTENYAMA, with the Cherries in blossom on the horizon. Signed.
540. SHIBA NO MATSU PINE ON THE ASAKUSA RIVER.
Signed, margins.
541. SUGATAMI BASHI AT TAKATA. A turf bridge leads to yellow rice fields and a village. Signed, margins.
542. SUNA MURA VILLAGE, with the Torii of Hachiman Temple.
Fine composition and delicate coloring in greens and blues. Signed, margins.
543. EARLY MORNING AT YOSHIWARA. A print of dark tone.
Signed.
544. FUKAGAWA LUMBER YARD IN SNOW. A fine night and snow view from the upright "100 Views of Yedo."
545. FAMOUS PINE TREE AT HAKEI ZAKA. Signed, margins.
546. HASHIBA FERRY BOATS ON THE SUMIDA RIVER, with the smoke drifting from the Tile Kiln. Signed.

Season 1919-1920

Literary and Artistic Prospectus

Library of the late Gen. H. W. Closson of Washington: the concluding portion.

Furniture, Silver, Miniatures, Paintings and Objects of Art from the estate of Miss Ann Hall, the first woman to be admitted to the National Academy of Design.

Alaskan Indian Relics, Old Bottles, Indian Blankets and Baskets, including the balance of the Collection of the late Alexander W. Drake.

Autographs and Manuscripts, including Lincoln and his Cabinet, the Presidents, Civil War, Revolutionary and Musical Items, Signers of the Declaration, etc.

Association Books, mainly of Modern Authors and First Editions.

A Private and almost complete collection of the Bookplates of E. D. French, with other plates both European and American.

Japanese Prints of high quality, Books, Doll's Festival Screens, Brocades and Rugs from Mr. Tokumatsu Ito of Chicago.

Collection of Americana, including many Rare Books.

Etchings, Engravings, Drawings, etc., including original sketches by Homer D. Martin, Paintings, etc.

Objects of Art, Silver, Glass, Fine English China, Tiffany Clock Set, Small Bronzes and other desirable pieces.

Books from the Library of a Famous Author, an important consignment from England, the details of which are to be announced later.